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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# ONLY ONE CAN DO THE JOB

NATIONAL BROADCASTING COMPANY, INC.  
GENERAL LIBRARY  
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## WNHC-TV DOMINATES AGAIN!

In a 14-county area, covering 896,000 TV homes, sign on to sign off, seven days a week, WNHC-TV delivers average audiences:

- ▲ 210% greater than top New York City station!
- ▲ 244% greater than Hartford!!
- ▲ 174% greater than New Britain!!!

WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Katz has proof: ARB, Nov. 1956; Nielsen NCS #2, 1956.



**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV  
Represented by KATZ

## THE HYPO SPOT TV NEEDS IN 1957

First quarter figures show slower growth than years past. This medium needs the push of hard, creative selling to recapture its pace.

Page 33

## Status Report: television in Puerto Rico

Page 36

## What a radio "flop" taught Humphreys

Page 42

## Leonard Goldenson: the man, his ideas

Page 44

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNEF-AM • FM • TV, Binghamton, N. Y. / WHGB-AM, Harrisburg, Pa.

WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.

National Sales Office, 485 Lexington Avenue, New York 17, New York

# ESPECIALLY IN HARTFORD!



sixth in a series of 12 ads

# GEMINI

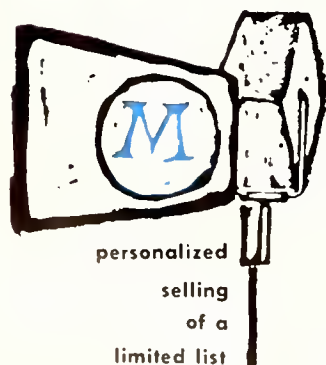
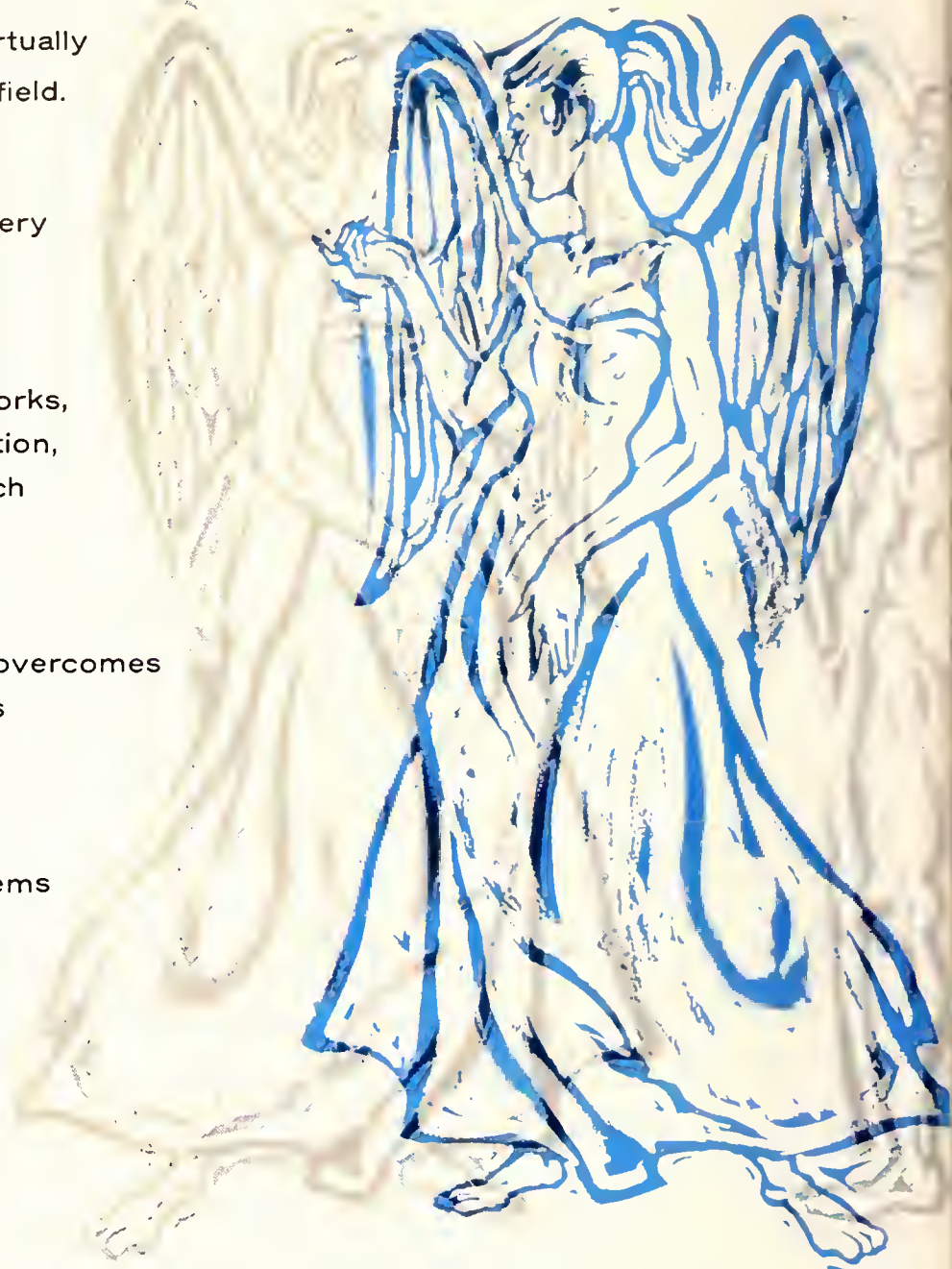
VERSATILITY • ORIGINALITY

*...and twelve months  
out of every year  
stations under the sign of MEEKER  
benefit by:*



**VERSATILITY** virtually unique in the Rep field. Carefully selected staff with solid backgrounds in every phase of sales and broadcasting ... Ad agencies, newspapers, networks, local station operation, magazines, research organizations and representatives.

**ORIGINALITY** overcomes many a tough sales problem. We offer stations our original approach to problems of promotion, research, sales and service.



personalized  
selling  
of a  
limited list

## the meeker company, inc.

*radio and television station representatives*

new york    chicago    san francisco    los angeles    philadelphia



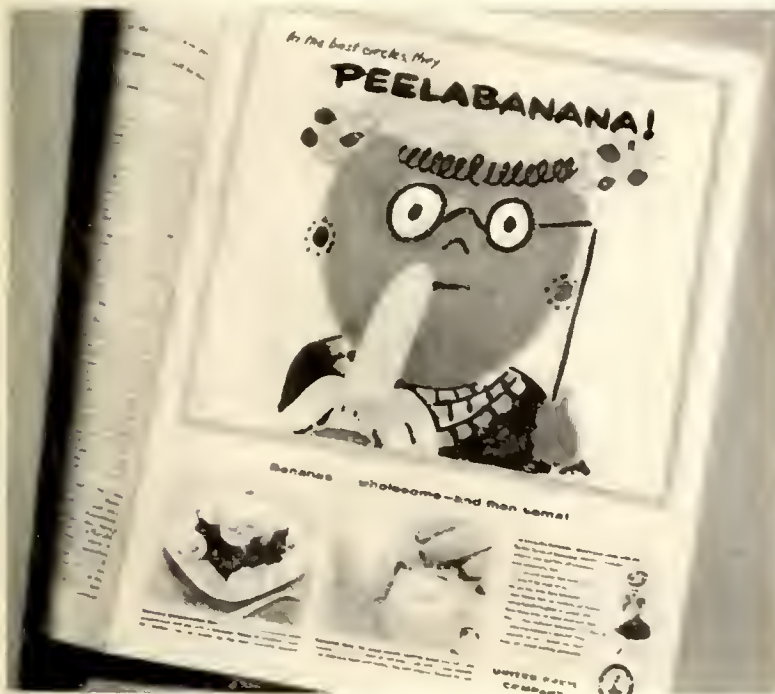
# BBDO BULLETIN



**Climaxing** one of the happiest anniversaries in Sheraton history was the recent opening of its new Philadelphia hotel. After nineteen years of steady growth, the Sheraton family now numbers 46 hotels in 32 cities. Also celebrating an anniversary is Sheraton's distinctive "magazine-poster" campaign—now in its fourth big year. BBDO Boston is proud to play a part in the continuing success of Sheraton, "the proudest name in hotels."



**Big, bold** and beautiful, this one-page ad does a three-way job for Armstrong Cork Company's Cushion-Eze—the remarkable new flooring that cushions your steps with built-in air bubbles. First job was as a merchandising mailer to Armstrong dealers. Then, the ad went to work in magazines with a total circulation of more than 14 million. Now, as a retail display, the same ad helps keep Cushion-Eze sales rolling in stores throughout the country.



**Peelabanana**, eatabanana, drinkabanana—that's Bananaslang. And if awards are any indication, this campaign for United Fruit Company is a bananaslang hit. As a consumer series, Bananaslang was honored by *Esquire* magazine, and in *Advertising Age*. Adapted for trade papers, Bananaslang won a prize in the Associated Business Publications contest. True to the campaign theme, Banana readership has been "wholesome—and then some."



**Newest number** in American Safety Razor Corporation line bids to make children's home haircuts as universal as the Saturday-night bath. Supreme Electric Home Haircutting Kits include everything needed for professional results. Supreme Kit TV commercials feature *how-to-do-it* footage, stress the money-saving angle. TV time buys for Supreme include co-sponsorship with ASR veteran Pal Blades on a network and regional basis.

**BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING**

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### The hypo spot tv needs

- 33** Dollar figures show first quarter gain of 11.6% over last year. But this dynamic young medium needs the push of hard and creative selling

### Television de Puerto Rico

- 36** Puerto Rico's rapid growth is paced by tv, which is booming. Dollar economy, more tv sets and low cost-per-1,000 invite U. S. advertisers

### Do admen live in fear?

- 39** Admen answer Budd Schulberg's jibe: "in . . . advertising finding a man who isn't scared might make Diogenes' job look like a cinch"

### The time slot nobody else wanted

- 41** Mr. Friendly put a local country music show opposite top rated \$64,000 *Question*. After one year he has gone from five to 11 furniture stores

### What a radio flop taught Humphreys

- 42** When e.t.'s failed to deliver, live announcements by a personality proved the right combination in market-test launching new poison ivy remedy

### The tv fan who runs a network

- 44** Leonard Goldenson is many things to ABC, but "Mr. Middle-Majority" to himself. His aim is to make ABC leading net in both radio and tv

## FEATURES

**28** 49th and Madison

**53** New and Renew

**62** News & Idea Wrap-Up

**6** Newsmaker of the Week

**88** Reps at Work

**56** Sponsor Asks

**20** Sponsor Backstage

**84** Sponsor Hears

**9** Sponsor-Scope

**92** Sponsor Speaks

**59** Spot Buys

**92** Ten Second Spots

**16** Timebuyers at Work

**90** Tv and Radio Newsmakers

**60** Tv Results

**81** Washington Week

**26** Women's Week

## In Upcoming Issues

### How timebuyers rate the reps

An analysis of what makes good service and good selling today with an evaluation of where reps do best and where they need to improve

### Radio Basics/June

Second of a regular monthly section which highlights key facts about radio—of interest to both spot radio and network advertisers

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Elaine Couper Glenn

### VP-Assistant Publisher

Bernard Platt

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Copyright 1957

Sponsor Publications Inc.





# KTHS (LITTLE ROCK)

**"Calls Them Right"  
in Umpire (Ark.)!**

## 50-County Pulse Proves KTHS Tops In Arkansas

KTHS has the greatest coverage the greatest audience in Arkansas. Pulse figures show that it does a tremendous job, not only in Little Rock, but also in hundreds of smaller towns like *Umpire*, 110 miles away in Howard County.

Among 56 stations penetrating the 50-county area surveyed, KTHS leads all other radio stations in 190 quarter hours out of 240!

For complete details, ask The Branham Company.

**KTHS** 50,000 Watts  
CBS Radio

**BROADCASTING FROM  
LITTLE ROCK, ARKANSAS**

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Cloy, Executive Vice President  
B. G. Robertson, General Manager

PULSE AREA SURVEY—NOV., 1956 (50 Arkansas Counties)	
All Little Rock radio stations plus 56 other stations in the respective area.	
QUARTER HOUR LEADERSHIP (240 quarter hours)	
	7 A.M. to 7 P.M.
KTHS	190 quarter hours
Station B	50 quarter hours
Station C	None
Station D	None
Station E	None
Station F	None
Station G	None
56 Others	None



Latest Nielsen figures show KTHS with Weekly Day-time circulation of 62 counties and over 120,000 listening families. NCS No. 2—November, 1956.



# WFBG-TV

from **PITTSBURGH** to **HARRISBURG**

## FIRST!

World's Best Movies: WFBG-TV, Altoona, has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO libraries . . . over 2500 feature films that have topped all competition in market after market.

## FIRST!

Audience Superiority: Only basic CBS-TV station covering the area, WFBG-TV, Altoona, also carries the outstanding ABC-TV programs. WFBG-TV delivers 30 of the top 40 shows. Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than nearest competitor; 71.4% more quarter-hour firsts.

## FIRST!

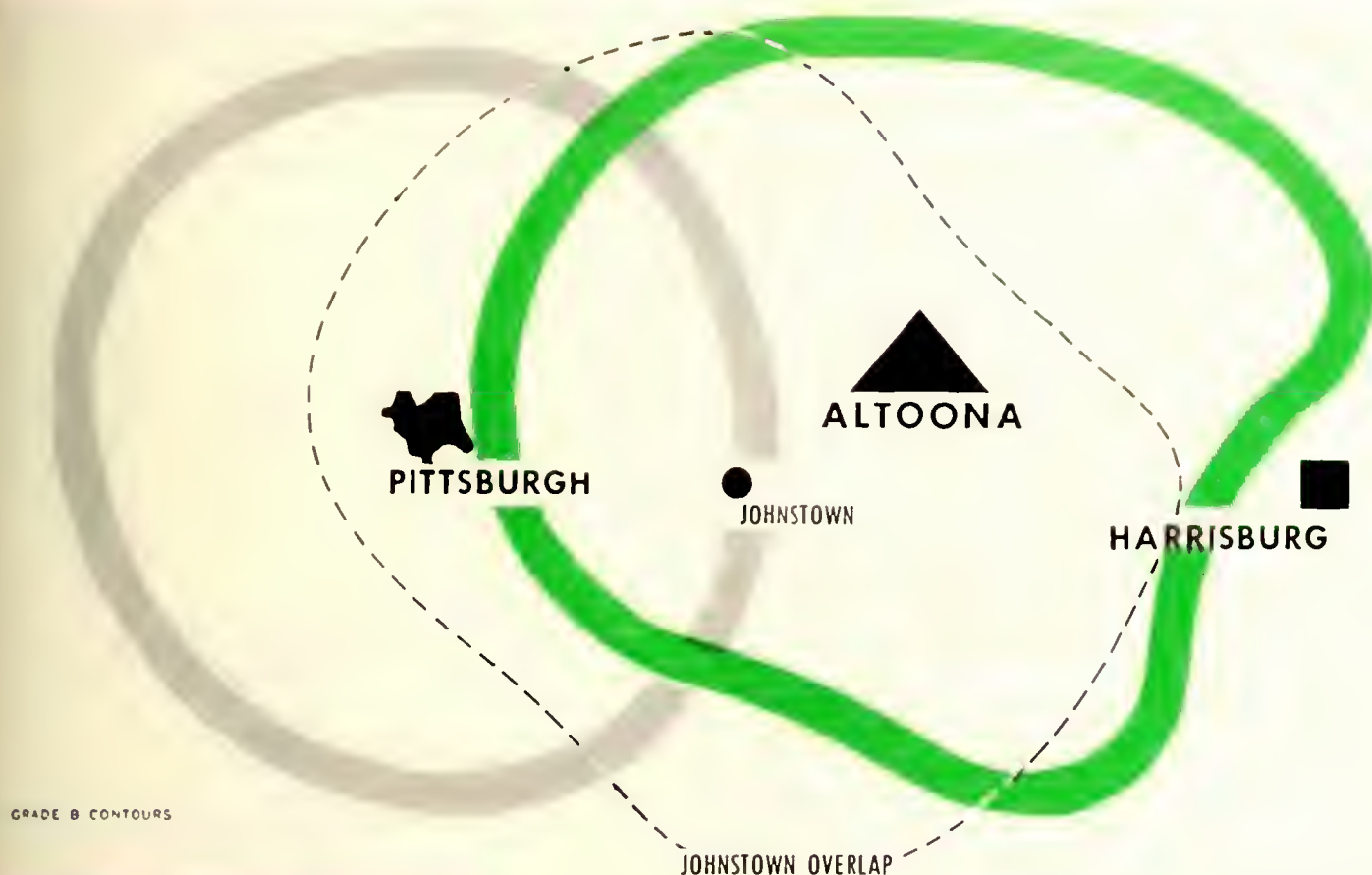
Promotion Superiority: NUMBER ONE in the NATION in Billboard's 19th Annual Competition for Promotion of Feature Films, WFBG-TV, Altoona, is tops in promotion in the one-and-two station market category.

For top-audience availabilities on WFBG-TV, check Blair-TV or Triangle's National Sales Office today

Sources: ARB, 29-County Coverage Study, March 1956  
ARB, Altoona, November 1956



# IS FIRST



## 76,701 MORE TV HOMES

Every day more and more smart time-buyers switch to WFBG-TV, Altoona, because they realize that the audience west of Johnstown belongs to Pittsburgh... the audience east of Johnstown belongs to WFBG-TV. It's that simple. Your Blair-TV man has PROOF.



Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

*ONLY BASIC CBS-TV STATION SERVING THE AREA*

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNEF-AM • FM • TV, Binghamton, N. Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.  
National Sales Office, 485 Lexington Avenue, New York 17, New York



**NOW**  
**280,000**  
**SETS**  
**IN THE**  
**Tampa-St. Petersburg**  
**METROPOLITAN MARKET**



Television Magazine reports TV sets in the Tampa—St. Petersburg Metropolitan Area now total 280,000—an increase of 60,000 based on new circulation data!

The WFLA-TV market is BIG! It offers the second largest metropolitan TV circulation available in Florida—and, it's also Florida's second and the nation's thirty-sixth market in retail sales.

And that's not all! WFLA-TV gives you intensive coverage of this big, fast-growing metropolitan market—PLUS a rich 30-county area where industrial and agricultural payrolls create steady buying power every week of the year.

WFLA-TV is the only Florida Station that delivers unduplicated NBC live programming within its 100-mile radius.

See your BLAIR-TV man for top rated availabilities on this sales powerhouse of Florida's West Coast.



National Representative—BLAIR-TV Inc

**NEWSMAKER**  
**of the week**

*RCA's one-market promotion of color tv sets—with near-800% sales increase after few weeks heralds an intensive RCA nationwide fall effort. Five-week Milwaukee test showed high price is no stumbling block to color tv sales today, based on RCA results. RCA executives feel nation-wide fall campaign may start color television on the way to mass sales.*

**The newsmaker:** Is the color breakthrough now in the making? Robert Seidel, executive v.p. in charge of RCA consumer products, told SPONSOR color sets are “no more a luxury item than a good car.” That was two years ago. With the late spring “Carnival in Color” promotion in Milwaukee, Bob Seidel and his top executives think they’ve proved his theory.

Advertisers who’ve been color-testing packages, experimenting with color programs and with color commercials can look forward to the most intensive color tv drive yet. The color-tv promotion tested by RCA in Milwaukee in May goes national come fall.

The Milwaukee test, master-minded and executed by Martin F. Bennett, RCA v.p. in charge of merchandising, at Seidel’s instigation, proved “so conclusively successful, that we will extend the techniques during the coming months to every major market in the country,” says Bennett.

Sale of color sets compared with the period prior to the campaign zoomed 783% (to over 450 a month). Two of the most important lessons the test taught will guide the planning of the nationwide effort beginning in fall:

1. Seidel found 70% of the Milwaukee color tv sales were among the most expensive, not the lowest-price models. “This proves to us that the public is ready for color tv today and that price is no deterrent,” Seidel told SPONSOR.

2. RCA got solid proof of how persuasive a color tv demonstration is from fact that two out of every three home demonstrations brought a sale. As Bennett points out, “The average for the home appliance field is about one sale out of three home demonstrations.”

Seven out of 10 people who bought color sets in the Milwaukee test passed up the \$495 model in favor of sets costing up to \$850.

“This promotion showed us that color tv is priced right for large-volume sales,” says Seidel. “It also showed us how whole-heartedly the dealers respond to any concerted merchandising effort to support color tv set sales. The Milwaukee campaign was a smash hit despite the fact that it was undertaken amid some unfavorable circumstances during a traditionally slack month for appliance sales.”

During the summer, RCA will stage multi-market promotions similar to the Milwaukee “Carnival of Color,” with additional hours of color telecasting by local stations.



Robert Seidel



# CLUE: NEW

## The **NEW** adventures of **CHARLIE CHAN**

starring

**J. Carrol Naish**

with James Hong as the Number One Boy

Here it is! Television's own brand-new half-hour series now being produced in Hollywood and in the intrigue-filled Hydrogen Age capitals of Europe — The NEW Adventures of Charlie Chan. He's the master mystery entertainer of them all—Entertainment's *only* Chinese detective. Loved by millions . . . eager audiences have laid down their dollars at box offices everywhere to thrill to the exciting cleverness of Earl Derr Biggers' famous fictional sleuth. Want to enjoy yourself and profit seeing Charlie Chan solve "The Case of The Profit-Building Program"? Just wire collect or phone **tpa** today for a private screening.

Charlie Chan and his Number One Son have filmed commercial lead-ins and lead-outs for you. At small additional cost, you can wrap your local announcements with the prestige and power of introductions by Hollywood's stars!



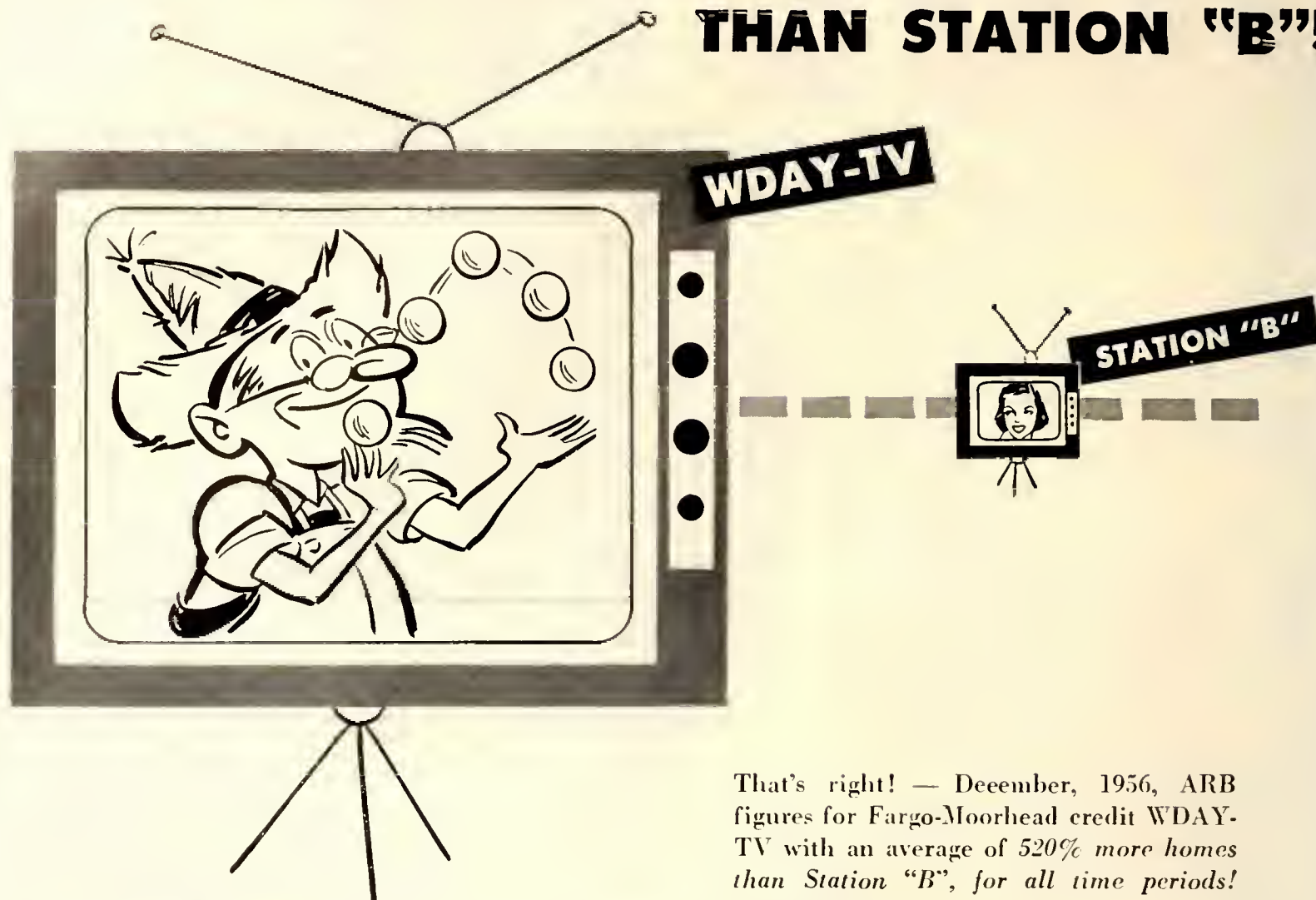
*Television Programs of America, Inc.*

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN  
Chairman President Executive Vice-President

488 Madison Ave., New York 22, N. Y. • PL. 5-2100



# WDAY-TV DELIVERS 520% MORE FARGO-MOORHEAD HOMES THAN STATION "B"!



That's right! — December, 1956, ARB figures for Fargo-Moorhead credit WDAY-TV with an average of 520% more homes than Station "B", for all time periods!

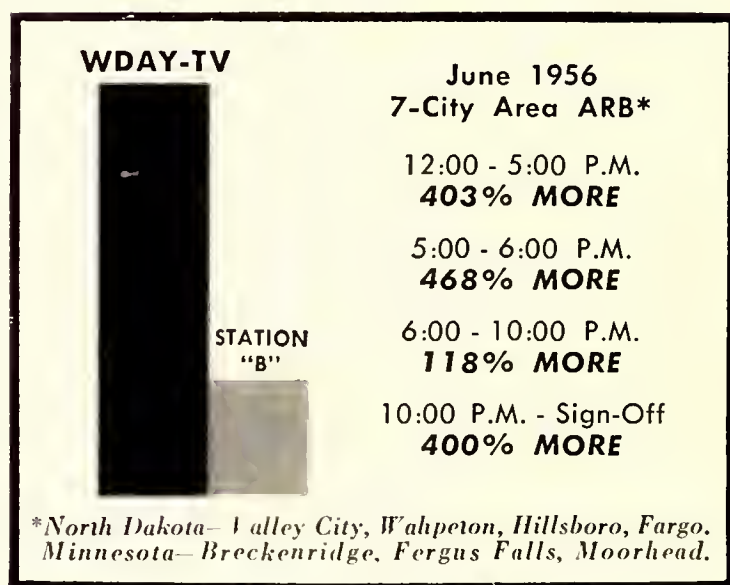
## WDAY-TV gets—

760% More—12 Noon to 5:00 P.M.!  
872% More—5:00 P.M. to 6:00 P.M.!  
181% More—6:00 P.M. to 10:00 P.M.!  
270% More—10:00 P.M. to Sign-Off!

That's just the Fargo-Moorhead picture. June, 1956 ARB figures (left) prove that WDAY-TV is almost as popular in five other Red River Valley cities — each between 40 and 60 miles away!

Your Peters, Griffin, Woodward Colonel has all the facts.

**P. S.** Average ARB Rating, 6:00 - 10:30 P.M., WDAY-TV—43.6. Station "B"—11.9.



## WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



PETERS, GRIFFIN, WOODWARD, INC.  
Exclusive National Representatives

# SPONSOR-SCOPE

15 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Last week a thoughtful observer of the tv scene leaned back in his chair and mused: "You know, sponsors have learned more tricks than bookies. They're passing their shows around like racetrack bets. Pretty soon they'll be selling alternate sponsorship in I.D.'s."

It didn't quite come to that this week, but Maxwell House and Bristol-Myers got mighty close. Maxwell House arranged with B-M for Ban to take over its Instant Coffee I.D.'s on some 80 stations while the little brown bnds went on a three-week rest.

While most stations informed their reps that this was O.K., some dissented outright and more had the uneasy feeling that this was an unhappy precedent.

Argued the dissenters: It isn't fair to advertisers who have been waiting in line to get better positions on the station's schedule.

Their counter proposal: (1) Maxwell House should issue a cancellation plus an order for occupancy of these I.D.'s after the three-week period, and (2) each account should pay its own bills.

One CBS o&o, KNXT, L.A., went a step further: After other advertisers on the station improved their positions, the residue of the Maxwell spots were offered Ban.

Note: Benton & Bowles is the agency for Maxwell; BBDO handles Ban.

Y&R's research department is taking a stab at that tantalizing morsel: A system for picking tv program winners.

The project will start cautiously and modestly. The first chores will be to:

- Try to get a better understanding of tv entertainment trends.
- Find out whether the elements that make a show successful can be measured.
- See whether the type of research used for a product before it's put on the market can be applied to some extent to programing.

Y&R's attitude about the outcome: If the research effort results in a single additional successful show, then the project has "got it made."

(See 23 February SPONSOR-SCOPE for a report on a similar NBC undertaking.)

If you take surviving shows as a criterion, network tv program costs percentage-wise have outdistanced the rise in tv homes over the past five years (128% vs. 78%).

Note what's happened to these surviving network programs:

SHOW	1952-53 SEASON	1957-58 SEASON
Ed Sullivan	\$30,000	\$79,000
Red Skelton	30,000	52,000
This Is Your Life	12,000	52,000
Studio One	22,000	55,000
Lux Video Theatre	18,500	48,000
Kraft Theatre	20,000	50,000
Schlitz Playhouse	23,500	38,000
Your Hit Parade	30,000	49,000
Armstrong Circle Theatre	14,000	43,000
What's My Line	8,500	28,000
Dragnet	21,000	35,000
Talent Scouts	20,000	32,000
TOTAL	\$249,500	\$561,000

Source of 1952-53 season show costs: 18 April 1953 SPONSOR Comparagraph.



What do tv-radio advertisers gripe about most these days?

You can get a good clue by skimming this list collected during a recent session of the ANA's Committee on Complaints:

- **Being forced to buy network tv programs in 39-52 packages**, instead of in 20-26 lots.
- **Stations pre-empting network-originated shows without reimbursing** the advertiser for a share of the **program cost**. Or, if a spot series, for the cost of the syndicated film.
- **Stations substituting a spot announcement for part of a network program's credits**. (Particularly irate about this alleged practice: P&G.)
- **Triple-spotting**.

It looks as if Colgate is going into its new fiscal year (1 July) with a greatly truncated budget for advertising—around \$28 million compared to \$39 million for the year ending 30 June.

Colgate's handy device for ad economy: Putting all brands of a particular product under a single umbrella.

Other economy moves: Diminished action on Brisk, Ad, and the Colgate deodorant bar.

Salvage ideas for some 50 new pilot films are bobbing up right and left. All have one common denominator: Wrap the unused celluloid into a 13- or 26-week package.

Even one of the Madison Avenue agencies is working on such a plan, hoping to price the pilots at around \$25,000 per.

The owners are promised (1) **some return** on their otherwise gloomy investment, and (2) **the chance that showcasing a pilot might stimulate interest in the whole series**.

Estimated investment in the 50 pilots is \$2 million.

Never underestimate the resourcefulness of the Little Woman.

One of the reasons food chains now account for 37% of toiletries sales, as unearthed by a Park Avenue agency's marketing department: All the Old Man sees, should he glance over a checkout-counter tab, are raw figures; he can't tell whether his better half bought lettuce or a lot of lipstick.

Surprisingly, many a top sponsor takes a cavalier attitude toward county sales figures in planning an ad campaign.

A check taken by one of the top four agencies shows that a substantial number of its clients have never taken the trouble to chart such figures.

Commonly given reason: You don't harness your sales effort to the business done in an area: you work on such **broad information** as spendable income, retail sales, and the various local appeals of your product or service.

Some agencies studying Professor Albert Frey's 15-page questionnaire on agency services and compensation think it may be too narrow, despite its length.

An official in a topflight agency puts it this way: "The questionnaire deals only with nuts and bolts service.

"Totally ignored are today's marketing planning, counseling, integrating aspects of the agency field, not to mention psychological research.

"Also disregarded are the services performed directly with the client's marketing director, sales manager, merchandising men, and collateral relations.

These add up to a lot of service and money these days."

Is Eastman Kodak switching from J. Walter Thompson to Compton? Madison Avenue will give you odds that it's going to happen.

True, the account has been with JWT for over 30 years (it was Walter Hine who brought it in).

But, says Madison Avenue, times have changed rapidly. What Eastman now is up against basically is a merchandising-packaging problem. Its one-time hold on camera mechanics is broken; ditto its hold on processing. Meantime there's a flood of foreign competition to contend with. All this, say observers, was signaled months ago when Eastman abandoned fair-trading.

Whatever the situation, Eastman's billings are worth noting—around \$9 million last year, of which \$4 million was spent for network tv and \$250,000 for spot tv.

ABC Radio's president Boh Eastman apparently is veering more and more toward the CBS Radio policy of making five minutes the lowest unit that can be bought on ABC.

In instituting the five-minute minimum this week, ABC withdrew an assortment of smaller packages, one of them offering 110 10-second announcements a week.

Eastman's explanation of the move: Better relations with station affiliates.

NBC Radio and Mutual sell units as small as six and 10 seconds, respectively. Both, of course, are I.D.'s.

MBS has adopted a get-tough policy with affiliates that consistently refuse to clear time for network business.

Station relations manager Bob Carpenter this week wrote 15 affiliates: It's pointless to keep you on the ratecard if you don't observe the clearance clause in your contract.

The network says 415 stations, representing 83% of the ratecard, have accepted the contract stemming from Mutual's new news and music policy.

To keep himself free to beat the bushes for business, CBS Radio sales v.p. John Karol this week turned over much of the department's routine administration to sales manager Ben Lochridge.

Karol thinks that the \$4.2 million net sale to Ford has skyrocketed radio's opportunities, but that an open transom won't do the whole job.

Put down Esty as an agency with mile-high enthusiasm for radio.

SPONSOR-SCOPE learned this week that Esty is:

- Deeply involved with practically every one of its accounts in radio buying or planning.
- Evaluating a \$3-million radio campaign recently completed for Pacquin Cream to determine the possibilities of a repeat performance.
- Pitching this theme to clients: "Radio is not only the biggest outdoor medium, but the new outdoor poster."

With all that rich priming of the pump by P&G these past two weeks, national spot tv should show some glowing totals for this year's second and third quarters.

The flow out of Cincinnati stems from both the leftovers of the last budget and the coming year's funds.

Brands involved in the push: Comet, Prell, Zest, and Tide. (See "The hypo spot tv needs," page 33 this issue.)

The Katz Agency's handy primer on today's basic concepts of tv and radio will be incorporated in SPONSOR's Fall Facts issue 20 July.

The Primer's intent: Update the veteran and initiate the newcomer.



Revlon's ad manager George Abrams this week gave SPONSOR-SCOPE this picture of his operations:

**ANTICIPATED SALES VOLUME:** \$100 million for 1957 as compared to \$50 million in 1955.

**AD BUDGET:** A minimum of \$15 million for 1957, as compared to \$7.5 million only two years ago. About 72% of the \$15 million will go to tv.

**FOR SALE:** Alternate sponsorship of the Guy Mitchell show on ABC TV for \$30,000 (net) per broadcast.

Advertisers and agencies next month will see a hard-hitting summary of the sales impact of spot tv, compiled by the Blair company.

The presentation—on slides and tape—will be sharply competitive with comparisons involving not only other media but network tv.

Continuing cancer reports keep the filters running ahead in cigarettes sales.

During this year's first quarter, the splitup was as follows: filters, 41%; regular 39%; kings, 20%. The mentholated brands got 6% of the entire market.

Here's the kind of incident that keeps the reps and radio networks feuding:

On being informed this week that a certain Midwest station hadn't cleared for a five-minute spot, an agency asked the network what the rebate would come to. **The answer: \$14.72.**

The agency then decided to replace the hole with a one-minute spot on the same station. **Cost: \$31.**

Top management in some of the major agencies will tell you that the No. 1 problem over the next two years will be gearing themselves to the constant flux of the marketing process.

They anticipate that the trend will be toward further integration of thinking with client top levels. The focus will be on the ability to contribute to sound marketing management and improvement of the product's quality.

As one agency partner put it this week: "It looks like a tough competitive period for our business. **It's going to separate the men from the boys.**"

SPONSOR-SCOPE this week asked the ad manager for one of the big soaps whether his company had made any strategy changes in planning this fall's tv schedules.

His answer in a nutshell was: "Our strategy is that we try to pinpoint our audience target as closely as possible and spread our money where we think we'll get the lowest cost-per-1,000."

He also reiterated these principles that propel the soap business:

- While brand leadership is important, **the main objective is tonnage sales** of the particular product.
- Brand leadership has this advantage: **You pile up a reserve for developing more products.**
- Investment spending (at an operating loss) is justified only by your chances of **gaining a competitive share of the market for that product within a year or two.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; New and Renew, page 53; Spot Buys, page 59; News and Idea Wrap-Up, Page 62; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.





Newest Twin Cities Pulse is further proof that 1956 figures are worthless for 1957 time-buying.

**PULSE UP!**

(7 a.m.-7 p.m., Mon.-Fri.)

March

April

1956

**2.8**

March

April

1957

**6.1**

WDGY is now an even stronger first every afternoon.\*

Look at the chart at the left . . . and see how far WDGY has come on Pulse in the last 12 months. Storz Station programming excitement has overturned radio listening habits of a generation - and Pulse isn't alone in reflecting it.

WDGY is first NSI area 9 a.m.-6 p.m. Monday-Saturday. WDGY is first all day per latest Trendex. In every recent report, WDGY has a big first place audience story!

This is hardly the way things were 12 months ago, and thus buying Minneapolis-St. Paul on the strength of outdated figures, or obsolete "images" can be misleading. Scrap them . . . and let John Blair update you. Or, talk to WDGY General Manager Steve Labuski.

\*March-April 1957 Pulse.

**WDGY** 50,000 watts Minneapolis-St. Paul

# The Storz Stations

*Today's Radio for Today's Selling*

TODD STORZ,  
President

**WDGY**

Minneapolis-St. Paul

**WHB**

Kansas City

**WQAM**

Miami

*Represented by John Blair & Co.*

**KOWH**

Omaha

**WTIX**

New Orleans

*Represented by Adam Young Inc.*



**ZIV  
SHOWS  
RATE  
GREAT**

**TIME AFTER**



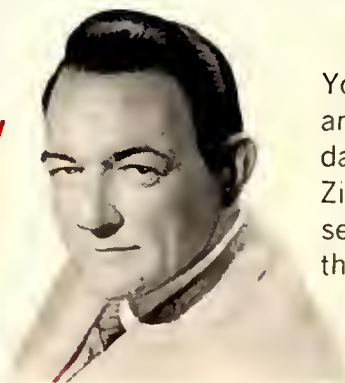
Meet Dr. Sydney Rostow, distinguished for his outstanding achievements in TV audience research and Director of PULSE, INC. He's seen here with a group of Pulse house to house interviewers, assembled for their regular monthly briefing session. These are some of the people who gather some of the facts that prove ZIV shows are all-the-time rating winners.

**NOW READY  
TO MAKE  
RATING  
HISTORY!**

ZIV's **NEW, ALL-NEW** MYSTERY-ADVENTURE SERIES..

"The **NEW** Adventures of  
**Martin Kane**"

starring Academy Award Winner  
**WILLIAM GARGAN**



Your own markets may be among the few unsold to date for sponsorship of Ziv's newest rating winning series. Wire or phone for a thrilling audition, but quick!



# TIME IN CITY AFTER CITY!

R. '57  
B. '57  
N. '57  
C. '56  
V. '56  
T. '56  
T. '56  
G. '56  
Y. '56  
NE '56  
NY '56  
R. '56

## "Highway Patrol"

IN SALT LAKE CITY  
**41.4**  
BEATS: Ed Sullivan, I Love Lucy, \$64,000 Question, Perry Como and many others ARB

IN HOUSTON  
**37.4**  
BEATS: Ed Sullivan, I Love Lucy Disneyland, Phil Silvers and many others ARB

IN PITTSBURGH  
**53.3**  
BEATS: Dragnet, Lawrence Welk, What's My Line, Phil Silvers and many others ARB

IN NEW ORLEANS  
**46.3**  
BEATS: Ed Sullivan, \$64,000 Question, I Love Lucy, Climax, and others PULSE

IN SAN FRANCISCO  
**26.1**  
BEATS: Dragnet, Playhouse 90, Red Skelton, Steve Allen and many others ARB

IN BALTIMORE  
**30.3**  
BEATS: Ed Sullivan, Perry Como, Groucho Marx, Playhouse 90 and many others ARB

IN SAN ANTONIO  
**34.7**  
BEATS: Climax, Dragnet, GE Theatre, What's My Line, and many others PULSE

IN DETROIT  
**33.1**  
BEATS: Ed Sullivan, Groucho Marx, Climax, Dragnet and many others ARB

IN CLEVELAND  
**35.2**  
BEATS: Ed Sullivan, Groucho Marx, Climax, Dragnet, and many others ARB

IN BOSTON  
**24.2**  
BEATS: What's My Line, Dragnet, George Gobel, Sid Caesar and many others ARB

IN COLUMBUS  
**42.1**  
BEATS: Ed Sullivan, Groucho Marx, Climax, Lawrence Welk, and many others ARB

IN CINCINNATI  
**32.2**  
BEATS: \$64,000 Question, Red Skelton, What's My Line, Phil Silvers and many others ARB

## "SCIENCE FICTION THEATRE"

IN BIRMINGHAM  
**27.3**  
BEATS: George Gobel, Lawrence Welk, Disneyland, Steve Allen, and others PULSE

IN BALTIMORE  
**21.5**  
BEATS: George Gobel, Kraft TV Theatre, Sid Caesar, Robert Montgomery Presents, and many others ARB

IN PITTSBURGH  
**38.0**  
BEATS: Arthur Godfrey, Playhouse 90, What's My Line, Wyatt Earp, and many others ARB

IN SAN FRANCISCO  
**23.4**  
BEATS: Playhouse 90, Steve Allen, Red Skelton, GE Theatre, and many others ARB

IN PORTLAND  
**49.8**  
BEATS: Perry Como, Bob Hope, Playhouse 90, Disneyland, and many others ARB

IN ATLANTA  
**21.6**  
BEATS: Playhouse 90, Phil Silvers, Arthur Godfrey, Steve Allen and many others ARB

IN SANTA BARBARA  
**24.6**  
BEATS: Ed Sullivan, Perry Como, Climax, Lawrence Welk, and many others ARB

IN NEW ORLEANS  
**22.8**  
BEATS: Ed Sullivan, \$64,000 Question, Lawrence Welk, Disneyland, and many others PULSE

IN SEATTLE-TACOMA  
**20.4**  
BEATS: Climax, Dragnet, Godfrey's Talent Scouts, Steve Allen, and many others ARB

IN SALT LAKE CITY  
**23.1**  
BEATS: Lawrence Welk, Disneyland, Red Skelton, Wyatt Earp, and many others ARB

IN SAN ANTONIO  
**29.4**  
BEATS: Perry Como, Wyatt Earp, This Is Your Life, Fireside Theatre, and many others PULSE

IN CHICAGO  
**26.5**  
BEATS: Groucho Marx, Wyatt Earp, Dragnet, Godfrey & His Friends, and many others ARB

## "The Man Called X"

IN NORFOLK  
**39.3**  
BEATS: Perry Como, Lawrence Welk, Ford Theatre, U.S. Steel Hour and many others ARB

IN SYRACUSE  
**21.5**  
BEATS: Lawrence Welk, U.S. Steel Hour, Kraft TV Theatre, Ford Theatre, and many others ARB

IN BUFFALO  
**23.0**  
BEATS: Perry Como, George Gobel, Sid Caesar, Ernie Ford, and many others PULSE

IN COLUMBUS  
**22.0**  
BEATS: Playhouse 90, Phil Silvers, Sid Caesar, Robert Montgomery Presents, and many others ARB

IN SAN ANTONIO  
**30.2**  
BEATS: Dragnet, Arthur Godfrey, George Gobel, Steve Allen and many others PULSE

IN ALBANY-SCHENECTADY-TROY  
**26.9**  
BEATS: Ed Sullivan, Jack Benny, Lawrence Welk, Arthur Godfrey and many others ARB

IN SOUTH BEND-ELKHART  
**24.2**  
BEATS: Groucho Marx, Dragnet, Disney and Steve Allen and many others ARB

IN BALTIMORE  
**20.1**  
BEATS: Groucho Marx, Dragnet, Phil Silvers, Disneyland and many others ARB

IN BOSTON  
**22.9**  
BEATS: Disneyland, Steve Allen, What's My Line, This Is Your Life, and others ARB

IN NEW ORLEANS  
**50.5**  
BEATS: Ed Sullivan, Dragnet, I Love Lucy, \$64,000 Question and others PULSE

IN BIRMINGHAM  
**34.8**  
BEATS: Climax, Bob Hope, This Is Your Life, Lawrence Welk and others PULSE

IN MILWAUKEE  
**22.9**  
BEATS: Climax, Arthur Godfrey, Milton Berle, Studio City, and many others PULSE

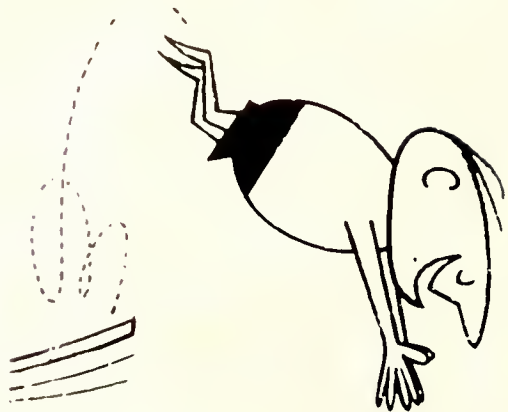
Not just one survey, not just one month, but almost always! That's how often you find Ziv shows at the very top of the rating lists. So if you want the CONSISTENTLY BIG AUDIENCE of a CONSISTENTLY HIGH-RATED SHOW, join the big happy family of Ziv show sponsors.

FROM THE TOP NAME  
IN SYNDICATION . . .  
COME THE TOP SHOWS  
IN CONTINUING  
AUDIENCE SURVEYS!





## Before you dive



## into the big South Texas Market . . .



Get the facts, man — get the facts.

Get the facts on the wonderful, wonderful new KONO Radio that is setting new, higher-than-ever records in listenership throughout its 51-county South Texas market.

There's a big, big swing to more and more listening on the station that already had 49% PENETRATION in San Antonio's home county.

KONO is better than ever . . . and there's NO RATE INCREASE . . . not yet! So get the facts . . . call your

H-R

or CLARKE BROWN man now!

860 kc 5000 watts

**K**

**N**

SAN ANTONIO

**Radio**

## Timebuyers at work

**Charles Campbell**, MacManus, John & Adams, Bloomfield Hills, Mich.; buyer for Pontiac, says: "Agencies should give complete details to reps and stations on their spot campaigns. A better understanding of a client's campaign and ultimate sales goal helps everyone to find more effective ways to make the campaign a success. It also helps the local stations to see how and why their facilities are being used in the overall strategy. With a more cooperative attitude toward the stations, it's amazing how many local plans and ideas pop up that can be employed to better serve the client. Any buyer who claims to be an expert on the nation's top 100 tv markets is either crazy or vastly underpaid. Local conditions and attitudes must be taken into consideration on any national spot campaign and these local factors can only be learned through greater cooperation with the men who service these markets on a day-to-day basis. Until we are all replaced by IBM machines, let's try to learn as we go rather than to get so wrapped up in ratings and budgets that we forget what we're trying to accomplish and that is to sell our clients' product."



**Janice Carrel**, Guild, Bascom & Bonfilgi, Inc., San Francisco, time-buyer for varied accounts, says: "More tv stations should adopt standardized methods of classifying time and simplified methods of granting discounts. A buyer must be a Philadelphia lawyer or a magician to keep pace with changing agencies and ratings and to

upgrade schedules which initially were less than spectacular. For example, in a single market each station will have different hours classified AA, B, etc., with varying policies as to whether a spot on the break hour will take the higher rate, and whether 10-seconds may join their big brother 20's and 60's for discount purposes. There is no uniformity on discounts for 26-, 39- or 52-week contracts, and some stations grant no discounts

at all. One station we do business with has three different discounting methods on one contract. At one point this contract was subject to three different cards within the year. Also, there had to be a separate contract for the four or five 10-second spots. This is an extreme case, but many stations write over-complicated rate cards."



from  
9 to Noon  
in the  
nation's  
Capital,  
WRC is...



## THE NEW SPEAKER OF THE HOUSE!

The best time to reach the keeper of the family purse-strings is 9 AM to Noon. In Washington, WRC is tops in this all-important time period, winning a 26% share of the total radio audience, 62% more than the second station.\*

Al Ross' "Timekeeper" program, Gene Archer's "Date in Washington" and NBC's "Bandstand" with Bert Parks are the big attractions that win the homemaker audience.

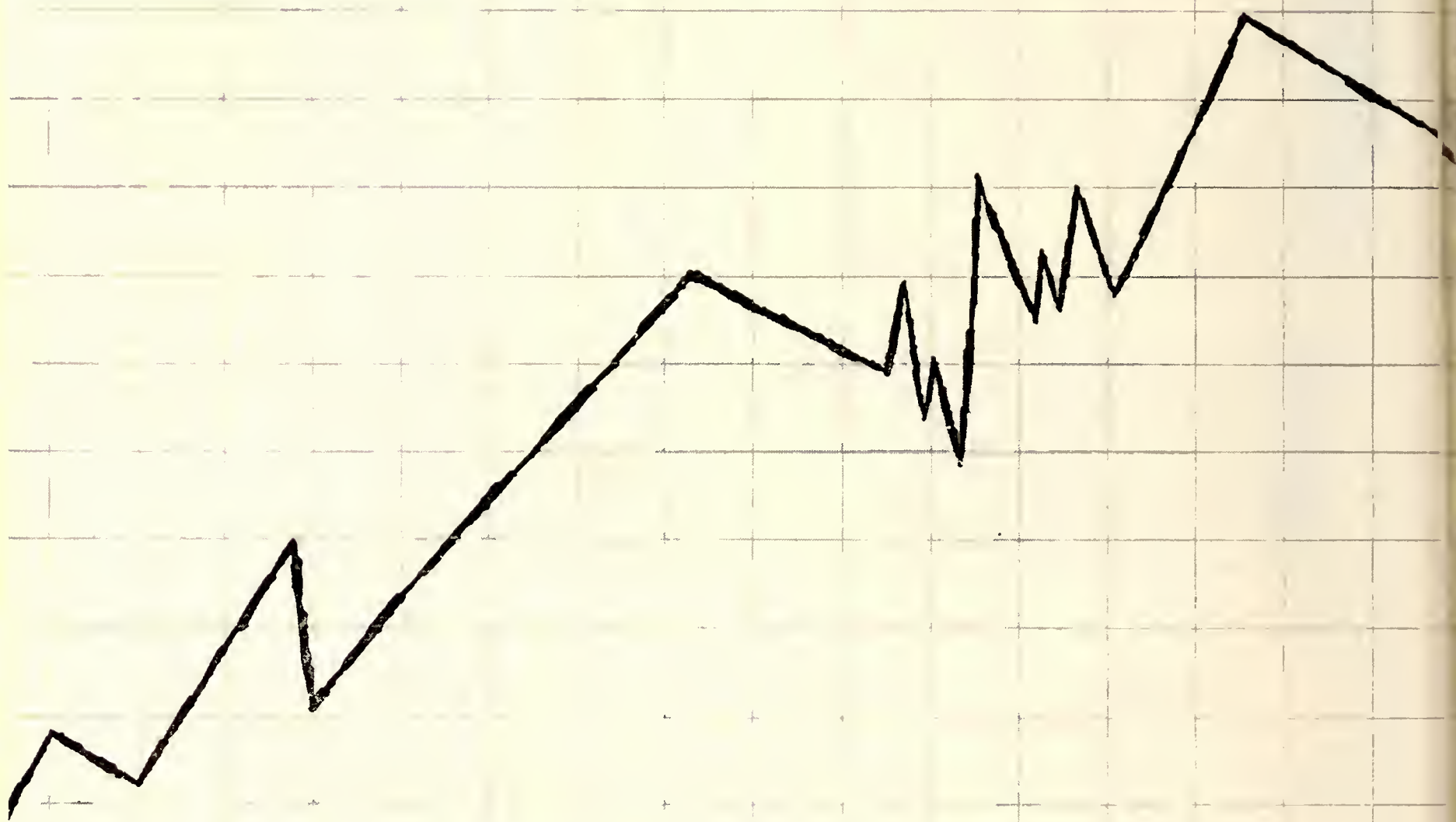
In Washington's 17-radio-station market, a plurality like this, early in the day, means greater returns by nightfall for WRC-advertised products. WRC Radio should be speaking for your product *now* in the nation's capital.

\*NSI Report—Washington D. C. Area—January 1957

# WRC·980

WASHINGTON, D. C. SOLD BY  SPOT SALES







# IT'S UNEARTHLY!

## **MONITOR Sales Keep Going Up And Up, At A Rate That Is Right Out Of This World!**

*Net-dollar volume* for MONITOR's first quarter 1957 was 239% ahead of the first quarter last year. MONITOR's net-dollar volume as of May 15, 1957, already exceeds that of the entire year 1956. And third and fourth quarter orders are rocketing in.

16 brand-new advertisers, and 13 back for a second helping, provide the power for MONITOR's atomic surge.

Here are some reasons why MONITOR appeals so strongly to advertisers:

- 15 announcements on MONITOR deliver over 6½ million listener home impressions — not counting the audience reached through car radios and picnic-basket portables.
- MONITOR gives *all* advertisers maximum flexibility in choosing the time, frequency, and audience-groups that their marketing strategies demand.
- MONITOR offers advertisers custom-tailored merchandising plans. ●
- MONITOR's programming is fast-moving, varied. Listeners really listen — because there's always something interesting to listen to.

Now's the season when America becomes a nation on wheels. With 39 million cars equipped with radios, MONITOR will be traveling faster than ever, every weekend from now on.

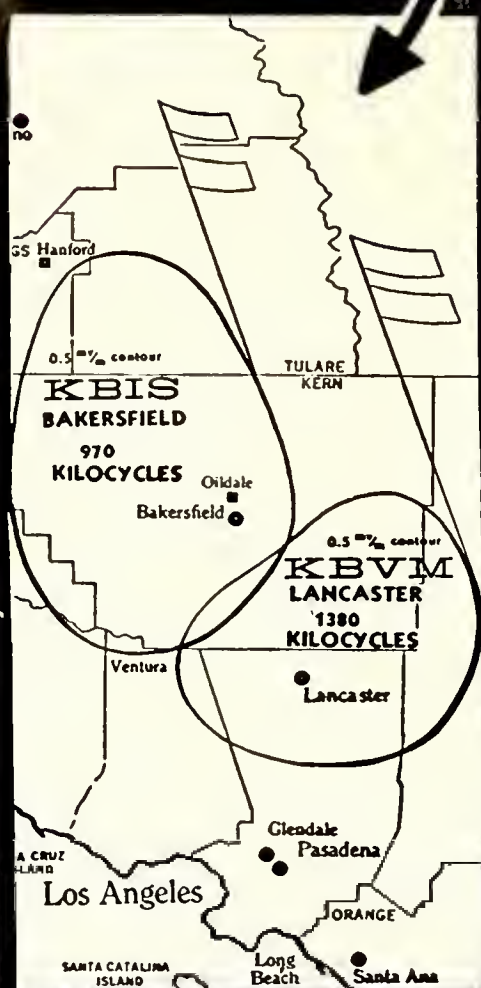
Want to come along for the ride?

## **NBC RADIO**



# TWO HITS and NEVER A MISS

**K I and B M**  
**B S K V**



popular music stations  
**BAKERSFIELD**  
and  
**LANCASTER** ) **CALIFORNIA**

**KBIS** **KBVM**  
SOUTHERN SAN JOAQUIN VALLEY TRADING AREAS ANTELOPE VALLEY

447,000 — POPULATION — 91,000

\$580,282,000 — RETAIL SALES — \$102,000,000

COMBINED 2 MARKETS TOTAL { POPULATION... 538,000  
RETAIL SALES... \$682,282,000

Represented: Adam Young, Inc.

BUY BOTH STATIONS  
KBIS and KBVM  
FOR COMBINED RATES  
LESS 10%

## Sponsor backstage

### Plenty of ways to skin the fee tv cat

Bright men with substantial mental and monetary resources have always been aware that if a cat was worth skinning at all, there were several approaches to the denuding. Any number of bright men, not all necessarily affiliated with one another, have demonstrated their firm conviction that the fee television kitten is eminently worth skinning.



Thus, even while some anti-toll tv observers were gloating over the fact that the Federal Communications Commission wouldn't be ready for a long time to authorize new fee tv tests, here and there around the country, bright men were doggedly exploring new devices for removing the pussy's pelt. Which mixed zoological metaphor merely means, for example:

- That various bright men with the American Telephone and Telegraph Co. and other leased-line entrepreneurs were counting the fabulous leasing fees which might accrue to them if pay-as-you-see impresarios would be willing to finance large portions of the cost of originally laying closed circuit lines, then lease same on long term deals. (It is estimated that such lines would lease for approximately \$10,000 per mile per year.)
- That these same bright AT&T, and other phone men have been in touch with other bright men, who control theatre chains, sporting events, Broadway shows, etc., or have at least the fee tv rights to such events.

### Fee tv involved in Dodger move

Portions of this were revealed in recent weeks in connection with the much discussed move of the Brooklyn Dodgers and the New York Giants from the East to Los Angeles and San Francisco respectively. As of this writing it has been said that one Matty Fox of the Skiatron Corp. has either offered to pay or already contracted with Walter O'Malley, the head of the Brooklyn ball club for the pay-as-you-see tv rights to the Brooklyn club's ball games. The amount Mr. Fox is reported to have agreed to give Mr. O'Malley for a season's games is \$2,000,000.

Mr. Fox is, of course, the same gentleman who blazed some of the earliest multi-million dollar trails down which feature Hollywood film product was delivered to television. Mr. Fox, too, is the same gentleman, who in recent weeks has been negotiating with Mark Sullivan, president of the Pacific Telephone and Telegraph Co., to have the PT&T feed Dodger ballgames via closed circuit tv to such customers as would like to pay for such ballcasts.

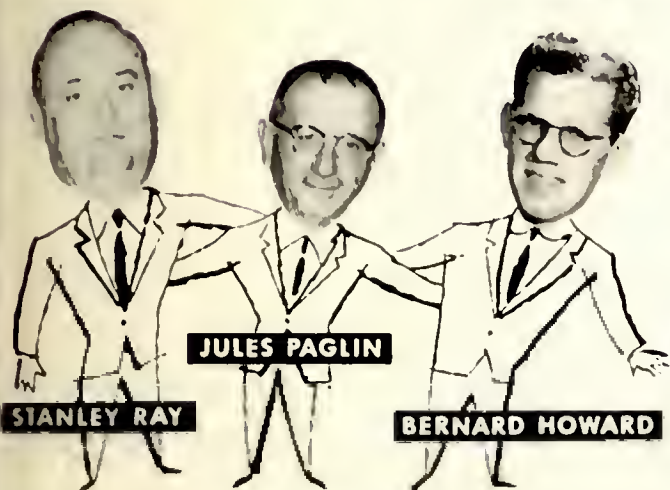
It is a safe guess that practically every Broadway producer, from Herman Levin, who put on "My Fair Lady" to the producer of the newest Main Stem hit, has been approached in one fashion or another, by one pay-as-you-see tv promoter or another. Like any new



announcing...

# the OK Group

## and Stars National HOOKUP!



### QUICK, EASY "AVAILS"—BILLING— PERFORMANCE

Now for easy buying, easy billing, more effective sales to the vast Negro Market in the Gold Coast of the Gulf Coast . . . the OK Group announces its affiliation with Stars National now representing the entire group of six OK Stations. Now get Availabilities from one "Rep" . . . one Bill . . . one Affidavit . . . one Proof of Performance . . . one Guarantee of Merchandising Cooperation. You can buy the top Negro Markets reaching 1,500,000 Negroes.

### MORE NEGRO FACTS—MORE NEGRO SALES

Included are the three largest Negro Southern Cities . . . New Orleans, Houston, and Memphis. Buy a package deal for these three markets at an amazing low price. Cover 1,250,000 Negroes in the three fastest growing southern cities with the highest Negro annual family income in the South.

More intensive proven information and facts about the Negro Market than any other source. Ask for the facts . . . Write or Call



### DESIGNED TO DELIVER THE LUCRATIVE SOUTHERN NEGRO MARKET

Mr. Bernard Howard, President of Stars National, Inc., is pleased to announce the association of the OK Group with his organization. This association offers advertisers the organized research and merchandising facilities of the OK Group and Stars National . . . incorporating complete factual data concerning the OK Group Negro Market. For quick and expert service on availabilities, program and personality information, market data . . . including the famous Houston Survey, the Middle South Research Report, and many other important facts covering the OK Group story. . . Contact the nearest Stars National office.

# OK Group

Stanley W. Ray, Jr., Exec. Vice-Pres. & Gen. Mgr.,  
505 Baronne Street, New Orleans 12, Louisiana.

# Stars National, inc.

400 Madison Ave.  
New York, Chicago  
Los Angeles, San Francisco  
Atlanta, Dallas



# WILS

114% MORE audience  
than Station B ALL DAY!\*

## 5000 LIVELY WATTS

Mar.-Apr. '57 Hooper In Lansing Shows  
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

# LANSING

MORE listeners  
than all other  
stations heard in  
Lansing combined.\*

\*Mar. thru Apr.  
average C. E.  
Hooper, Inc.



# WILS

music news sports

Represented Nationally by  
Venard, Rintoul & McConnell, Inc.

venture holding the promise of multi-million dollar profits pay-as-you-see has its phony, gold-brick promoters. But it also has its financially sound and resourceful promoters, who have already sunk a few million dollars worth of time and money into the subscription video business, and mean to get it all back, and then some.

And they are not all high-level financier-business men of the Matty Fox type. In the Southwest, for example, one of the furthest advanced closed-circuit fee-tv projects is under way. This is project of a currently thriving theatre chain, known as Video Independent Theatres, who own about 200 theatres in Texas, Oklahoma and New Mexico, of which about a fourth are drive-ins and the remainder closed-in houses. VIT has worked out a deal with the Southwestern Bell Telephone Co., which will result in about 40 miles of new co-axial cable being laid around Bartlesville, Oklahoma. VIT would lease these closed circuit lines from Southwestern Bell, and transmit various types of television shows and events over the lines at a fixed subscription fee.

### Advertisers could lose potent sales vehicles

It has, of course, been brought out at various FCC and other meetings that one type of cable system or another is already actually being utilized in many sections of the country for community television system projects. It should come as a surprise to no one to see the operators of many community television projects working closely with theatre chain operators such as VIT.

Just how soon, if ever, subscription television will have any real significance to tv advertisers or their agencies is a difficult question to answer at this point. It goes without saying that if pay-as-you-see-tv secures the rights to some of the nation's outstanding events (World Series, Kentucky Derby, basketball playoffs, etc.), advertisers such as Gillette could conceivably lose potent sales and merchandising vehicles.

It is also within the realm of possibility, however, that closed circuit tv "networks" may eventually be another advertising and merchandising medium. When, as and if it is more profitable for the promoter who controls a closed-circuit setup and some choice events to sell it to a sponsor rather than to individuals on a pay-as-you-see basis, just then will advertisers have a new outlet for promoting their wares.

Of one thing we may all be sure: When as many bright men as have indicated their belief in subscription television go after making it a reality, there is an excellent chance that it will develop into just that. The balance of 1957, and 1958 should see some further fascinating, possibly highly significant developments for advertisers and agencies in this field.

### Letters to Joe Csida are welcome

*Do you always agree with what Joe Csida says in Sponsor Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.*



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They serve this amazingly rich inland market which contains 5 of the top 9 counties in farm income in the entire United States — and has an effective buying income of almost \$4.3 billion dollars. (Sales Management's 1956 Copyrighted Survey & U.S. Dept. of Agriculture's 1954 agricultural census)

## McClatchy Broadcasting Company

Sacramento, California  
Paul H. Raymer Co.,  
National Representative







**WBRC-TV**—Birmingham, Ala.



**WAGA-TV**—Atlanta, Ga.

Starer Broadcasting Co.—Home Office, Miami, Fla.



**WJBK-TV**—Detroit, Mich.







**WJW-TV**—Cleveland, Ohio

**WSPD-TV**—Toledo, Ohio



## FAR MORE THAN BRICK AND CONCRETE BLOCK

The Storer Broadcasting Company is naturally proud of its television station studios and facilities. The latest, most modern equipment in the hands of trained, professional people will obviously provide the best in television programming and advertising production.

But we prefer to think of these structures as monuments to Storer success—and certainly not just financial achievement. Every brick and every block, we think, is mute testimony to the large audience response to Storer TV programming—to entertainment ability—to a conscientious recognition of community needs—to faith in the integrity of our advertisers.

And the Storer Broadcasting Company is grateful for its good fortune in being a part of America's most influential medium—broadcasting, both sight and sound. To process our opportunity zealously; our obligation and principle.

## STORER BROADCASTING COMPANY

**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WBRC-TV**  
Birmingham, Ala.

**KPTV**  
Portland, Ore.

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WBRC**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689





**BAKERSFIELD, CALIF.**  
**THE NATION'S**  
**74th**  
**MARKET**  
**IS SEPARATED FROM**  
**LOS ANGELES BY**  
**THE TEHACHAPI**  
**SOUND BARRIER**



The 8,000-foot Tehachapi Mountain Range is nature's own "sound barrier" between Bakersfield and Los Angeles. PROOF: No Los Angeles Radio Station has ever appeared on any recent Bakersfield Radio Area Survey.

BAKERSFIELD RADIO MUST BE USED TO EFFECTIVELY REACH BAKERSFIELD BUYERS

**... USE RADIO**  
**KGEE**  
**Bakersfield's Best Radio Buy**

**KGEE DOMINATES**

7:00 A.M. - 12:00 Noon	
KGEE .....	22.8%
2nd station .....	16.1%
12:00 Noon - 6:00 P.M.	
KGEE .....	30.1%
2nd station .....	14.5%

(C. E. Hooper, Inc.—Oct.-Nov., 1956)  
Share of Audience

**FOR COMPLETE KGEE STORY**  
Call  
**George P. Hollingbery Co.**  
Herb Wixson, Station Mgr.

**BE CAGEY—BUY K-GEE!**

## Women's week

**WHTN-TV's jingle contest:** Reggie Schuebel, director of network relations and head of Guild, Bascom & Bonfigli's New York office, was packing her bags at SPONSOR's presstime en route to Bermuda. The all-expense vacation was the first prize awarded in the WHTN-TV, Huntington, West Va., jingle contest.

Reggie's slogan, picked from hundreds of entries, was "The SELLibrated station of the Golden Valley."

Lee Gaynor, D-F-S, won the \$150 second prize with his, "Full coverage, full power, new sales, new tower, WHTN-TV." And Kay Knight, Gorden Best Co., Chicago, won \$75 third prize with "Now one covers four, WHTN-TV 'Grade A' signal gives you more."

The contest was originated by Robert R. Tinch, WHTN-TV's general manager, and judged by Robert Hutton of Edward Petry & Co.; Norman R. Glenn, publisher of SPONSOR; Sol J. Paul, publisher of *Television Age*; and Ken Cowan, Eastern Sales manager of *Broadcasting-Telecasting*.

**Occupational hazard:** In the case of blonde, fashion-conscious Marjorie Kuzsma, home economist and director of Compton's test kitchen, dieting is truly a professional problem.

"I literally can't stay away from sweets," she told SPONSOR, over breakfast coffee at her formica-covered desk right in the frosty-blue, pink and white kitchen. "It's a question of the types of food clients that we handle at the agency. But beverage accounts are in our province just as much. For instance, we were doing some 'man-tested' recipes for a beer account, and I ended up eating Liederkrantz rarebit at nine a.m."

Agencies that have staff home economists (e.g. JWT, Y&R, BBDO, Benton & Bowles) are beginning to outnumber those among the top 30 air media agencies that hire free-lancers instead.

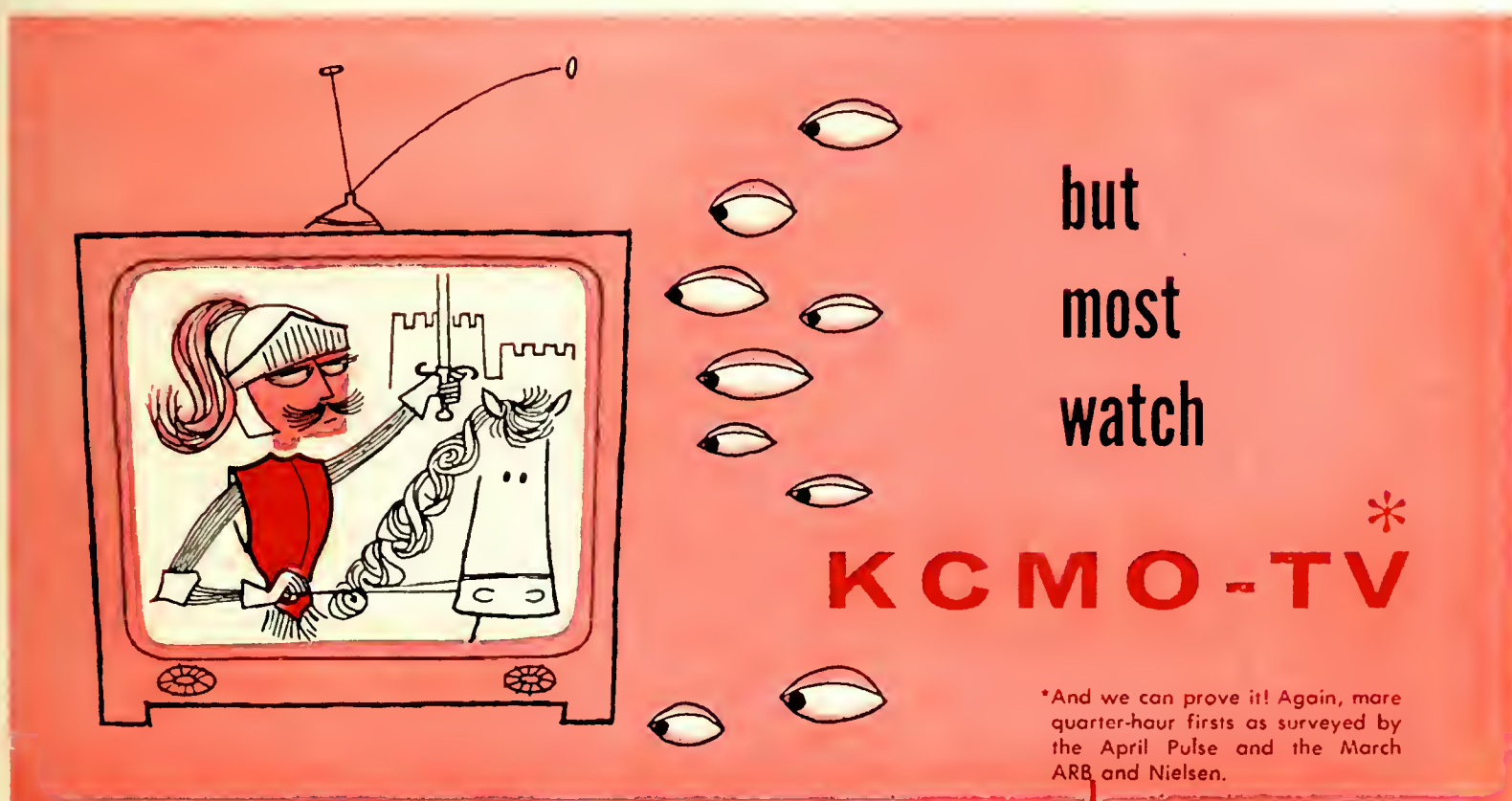
"Clients tend to look toward the agency home economists as a source of pilot testing for some of their own basic product problems quite frequently," says Marge. In other words, not everything packed into the enormous pink Compton freezer relates to a specific upcoming commercial or print ad.

**British lady telecaster:** An unusual and attractive blonde gal in her early thirties is currently touring the U. S. (with camera), producing a one-hour film documentary on the U. S. for British commercial tv. Caryl Doncaster is chief executive producer of the Features Department of Associated-Rediffusion, Britain's largest and most successful independent producer and has been responsible for almost 1,000 hours of tv time, particularly tv documentaries.

Her six-week U. S. tour, which started in the first week of June and is guided and supervised by U.S.I.A., follows close upon Caryl's India assignment.

The London *Daily Mail's* tv critic said of her: "While discussing tv's future let me prophesy that Miss Doncaster will be its first Dame and that there will be a bust of her in the foyer of Television House."





KCMO-TV	Kansas City	channel 5
WHEN-TV	Syracuse	channel 8
KPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6



Represented nationally by Katz Agency

Joe Hartenbower, General Mgr.  
Sid Tremble, Commercial Mgr.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines





## 49th and Madison

### 10-second spots

Your 10-second spot of May 18, questioning "What kind of a brassiere is a SAG?" is easily answered, and not merely because we happen to represent Exquisite Form Brassiere, Inc., by:

"A SAG is any brassiere made by companies other than Exquisite Form Brassiere, Inc."

Lawrence Klingman, *president, Klingman & Spencer, New York*

• The 10-second spot refers to adjacent items in SPONSOR-SCOPE. One referring to Screen Actors' Guild (SAG), the other to Exquisite Form Brassiere Co.—which led a Madison Ave. secretary to ask, "What kind of a brassiere is a SAG?"

### Out-of-office meetings

When we came across the article "So You're Going to Meet in a Wooded Nook?" from the August 20, 1956 issue of SPONSOR, we felt that our readers would be most interested. Since the subject matter lends itself to a summer issue, however, we clipped the article and filed it for "next year."

Now, with our August issue coming up, we feel the time is ripe. May we, therefore, have permission to condense and reprint this article? Full credit, of course, will be given to SPONSOR.

Ed Brenner, *associate editor, Publishers Digest, Chicago*

• Article in question dealt with "out-of-the-office" meetings. Permission is granted Editor Brenner and a few copies are still available for readers who may be planning to head for the woods.

### Are admen afraid?

Budd Schulberg's article in the June 8th issue of SPONSOR interested me particularly because, in discussing American television, he used words like "anxieties" and "fear" and "defeat."

Most of this anxiety and fear in the American television industry, Mr. Schulberg attributes to the fact that advertisers and advertising agencies are in a position to dictate programming. I must say that in Britain we regard any interference from advertisers as a positive absurdity. . . .

I found myself nodding in agreement when I read Mr. Schulberg quoted as saying "The turn over in shows indicates that there's too much work allocated to the wrong department. Agencies are just not the prop-



er home for top talent. The talent is there—some of the brightest people I have met are in this business but the structure of the business defeats them."

Michael Ingrams, director of  
Our American Cousins,  
IRTV, London

• Admen disagree with Budd Schulberg and Michael Ingrams. For their answers see "Do admen live in fear of tv," this issue, page 10.

#### New farm radio series

With all the articles SPONSOR has done on farm broadcasting, I thought you would be interested in the farm clinic we held in our Kansas City headquarters June 4. About 50 attended, including farm directors, clients, radio executives and agency men.

Pictured at the meeting are (l. to r.) farm directors Jack Jackson, KCMO, Kansas City; R. Messersmith, WNAX, Yankton, S. D.; C. F. Niessen, D-X Sunray Oil; Gerald Mosley, Potts-Woodbury.

At this meeting we aired the "D-X Farm Information Center," a new D-X



D-X Sunray launches farm radio campaign farm advertising program. Air and print will be used—the radio portion of the program featuring broadcasts three times a week, with a different farm director reporting from a different region each week.

This series will be carried by D-X on nearly 24 Midwestern stations.

E. T. Marshall

Potts Woodbury, Kansas City

#### Complete list of timebuyers

One of the great services your magazine has done in recent years was the release of a complete list of timebuyers' names along with the agencies with whom they were associated. This has been invaluable to me and I'm sure it has been to many other stations throughout the country.

This is my small bid to ask you to bring it up to date and republish same.

Bob Reuschle,

general sales manager

WLAC-TV, Nashville, Tenn.

• Reader Reuschle and many others who have inquired will be happy to learn that SPONSOR will carry just such a list in Fall Facts Basics, out mid-July.

**AD**  
**BEST SHOT OF THE YEAR**

"The information assembled under TV Basics and Radio Basics in FALL FACTS BASICS covers about every worthwhile factor of these media. I find FALL FACTS BASICS readable, informative and extremely helpful. It gets plenty of use by buyers and others at K. & L."

Mary Dwyer  
Timebuyer, Kenyon & Eckhardt, N.Y.

**IN USE 20 JULY**

**AD DEADLINE 2 JULY**

**FALL FACTS BASICS**

SPONSOR'S 11th

## it's **KSAN** in San Francisco

**PROVEN MOST POPULAR WITH NEGRO LISTENERS  
YEAR AFTER YEAR\***

(\*Negro Pulse)

**KSAN**  
Is Your  
Best Buy...  
Because  
**KSAN**

Goes Where  
**280,000**  
Negro  
Listeners  
Are.

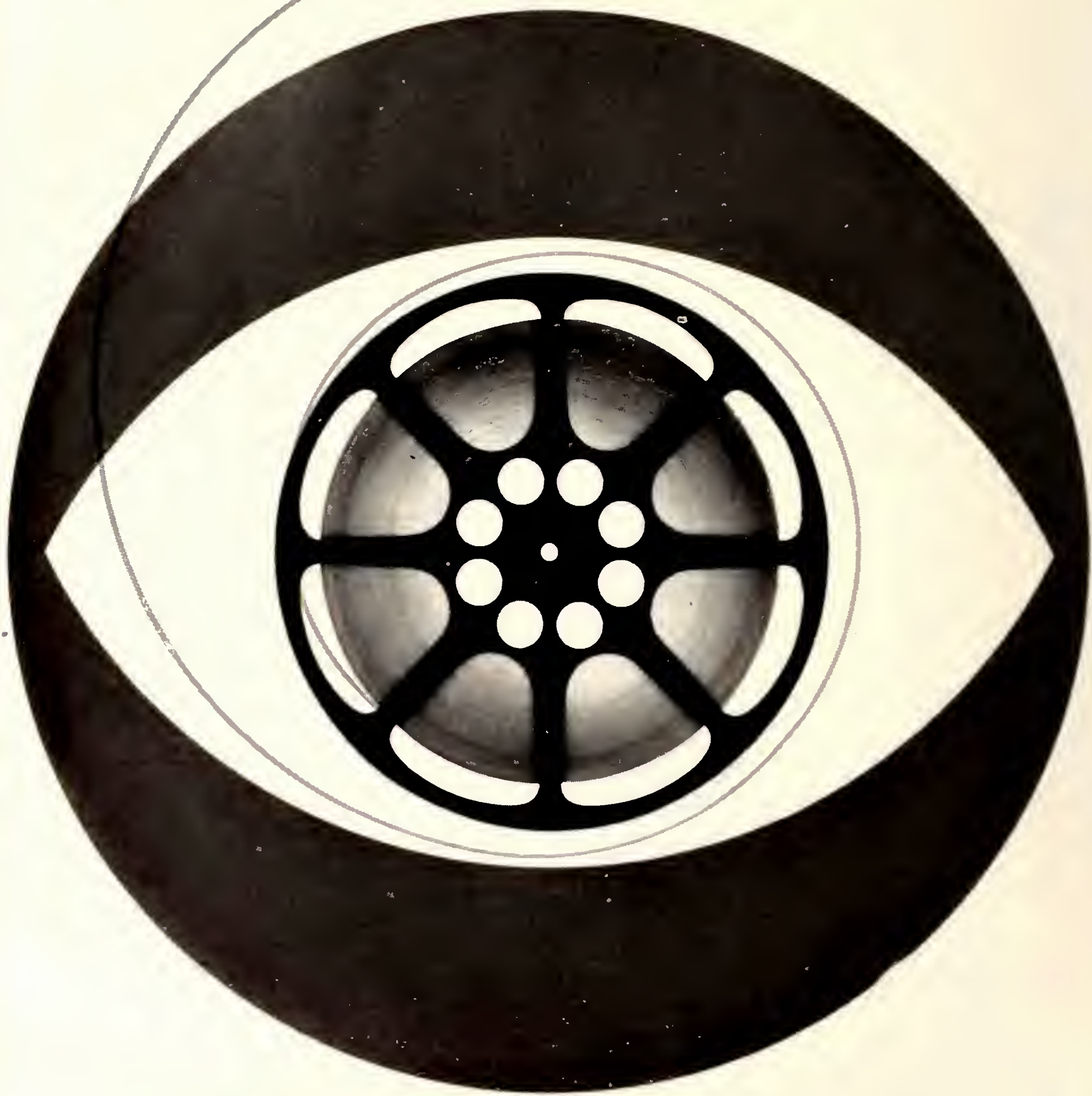


**K  
S  
A  
N** Goes  
Where  
The  
Negro  
Market  
Is!

for specific proof of all KSAN claims to fame,  
contact Stars National, Tracy Moore, or  
**WRITE, WIRE, PHONE KSAN**

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171





[illegible]





# YOUR BEST "PITCH"

... in strong, major league competition

**KBET** (local film programming) — **15.9\*** average rating  
**NBC-TV** (network programming) — **18.1\*** average rating

**KBET's** local films best buy over strong network competition in California's Central Valley. Almost 50% of the more than 400,000 TV homes consistently see KBET's Great Movies over a 5-day period. For lowest cost per thousand TV story, call your H-R man.

Great Movie vs. Robt. Montgomery	Great Movie vs. This Is Your Life
Great Movie vs. Circle Theatre	Great Movie vs. Wide Wide World
Great Movie vs. Gea. M. Cohan Spectacular	

- Only KBET-TV starts movies at 10:00 p.m. five nights weekly
- Still to come—over 1700 magnificent hits from MGM-RKO packages.

\*figures obtained from ARB coincidentals during regular ARB survey period, May 8-14, 1957.



Sacramento

TOTAL AREA SET COUNT: 401,097



Stockton-Modesto

## KBET-TV

## CHANNEL 10

SACRAMENTO

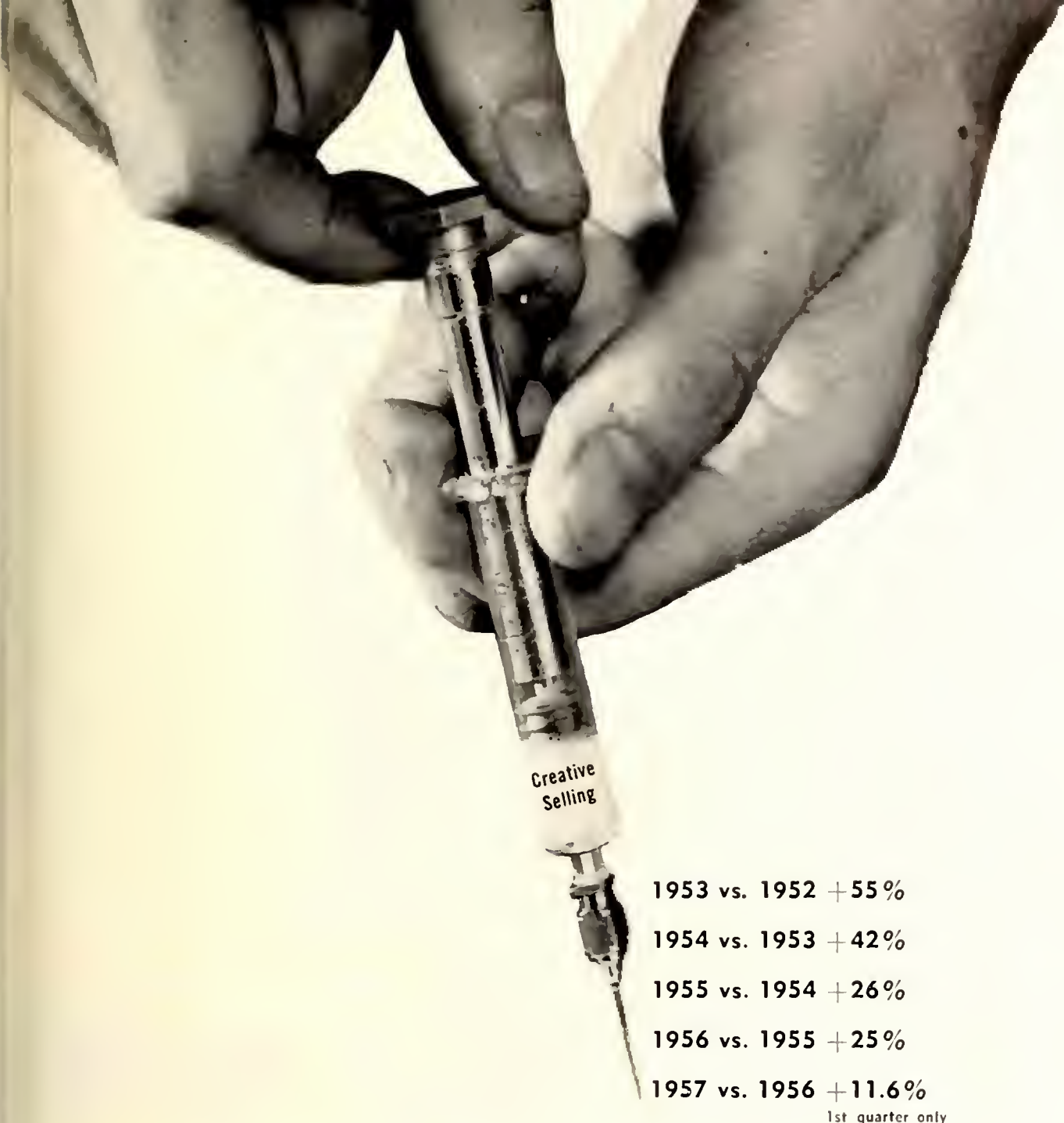
CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails



1953 vs. 1952 +55%

1954 vs. 1953 +42%

1955 vs. 1954 +26%

1956 vs. 1955 +25%

1957 vs. 1956 +11.6%

1st quarter only

## THE HYPO SPOT TV NEEDS

Diagnosis: nothing serious; patient was just a little run down the early part of this year. Now that he's picking up again, here is how to make him peppier than ever

**S**ince 1949 spot television advertising dollar volume has rocketed to a total gain of about 3,500%. The first three months of this year, however, had many in the industry wondering if the rocket had lost a little of its impetus. It is still climbing, but the Television Bureau of Advertising gross dollar figures for first quarter 1957 showed the rate gain to be "only" 11.6% over the same quarter in 1956.

An "only" 11.6% gain would be soundly cheered in many lines of business. But spot tv is young, dynamic:

it has come so far so fast. Before it loses any more headway in its flight, many of spot tv's sellers feel now is the time to blast off No. 2 Rocket. This will take the shape of harder—and more creative—sell.

There are indications that the new sell has already begun.

The past three weeks have shown spot tv business in a brisk upswing. If it is continued, there is good reason to anticipate that year's end can find the dollar volume increase for 1957 vs. 1956 matching or passing the gain of

1956 over 1955. That increase was 25%.

To find the reasons behind (1) the first quarter soft spot; (2) the recent upturn; and (3) to more fully understand what spot tv must do to hypo business in this new period of its growth, SPONSOR sought the opinions of buyers and sellers of the medium.

There was a general admission on the part of sellers that spot tv was definitely off this spring. It must be remembered that some of the 11.6% gain in the first quarter was due less to new business being written than to in-



**Keeping up the rapid growth pattern of youth  
is difficult, but spot television may come pretty close  
to it through harder and more creative selling**

creased revenue from rises in time rates.

One of the factors that contributed to the pinch in spot tv was the determined and spirited competition from spot and network radio and network television. What is more, network tv, through its participating and other multi-sponsored shows, has been increasingly competitive with spot tv. Barter deals were also mentioned as having siphoned dollars out of the spot tv barrel, since most of these sales are not reported as spot volume (see "Should you buy bartered time?" SPONSOR 25 May).

Other inroads into spot tv business volume were made by radio, completely recovered from its inferiority complex and fighting for sales. Network radio, too, has racked up an impressive sales record since last fall. As for spot radio, Station Representatives As-

sociation reported dollar volume business for first quarter 1957 up 40.5% over the same period last year. Buyers and sellers are quick to admit that a good slice of this new radio business came out of spot tv's pocket.

A look at product categories whose stakes in spot tv were less this January, February and March than in the same months last year (see table spot tv dollar figures of 25 May SPONSOR, page 45) may help explain why this year's gain so far has not been greater.

Automotives, down about one-third in spot tv spending, started their first year without factory-dealer co-op advertising funds. They have been busy setting up their new all-factory funds, planning the new advertising strategy that will determine spending patterns. Their first consideration apparently has been lining up network tv shows

for fall, and spot has had to wait its turn. Besides this, car manufacturers can apparently no longer count on a spring car buying boom.

Building materials also spent less (about 45% down), but then the building boom itself has developed some soft spots.

Dental products (down about two-thirds) and household laundry products (off about one-quarter) might be explained away on several counts. Such products are traditionally unpredictable in their media buying habits, moving in and out of spot at any time with most of their campaigns tied to the introduction of a new product. One of spot tv's big creative selling jobs will be to keep them in the family on a heavy, 52-week basis.

There may have been other factors to account for the deceleration in spot tv growth: difficulties encountered by clients to get into certain markets, station rates not commensurate with circulation, complexities of spot buying.

But now optimism is in the saddle. Sellers of spot tv report the sudden

## HOW TvB SUMS UP SPOT'S PROGRESS

**Status of business:** *Spot tv is definitely healthy. No business can expect to double its volume year after year. Why do people refer to the 1957 first quarter gain as "only 11.6%"? Many businesses would be delighted with such a pick-up which reflects real mature growth.*

**The outlook:** *Spot tv is young, dynamic—its future is bright. And it can be made even brighter as selling becomes harder and more imaginative. Stations can help clients to still better use of the medium by convincing them to use it consistently with long-term campaigns. We are presently trying to work out a plan for exploiting tv with tv through short announcements beamed at the advertisers promoting the medium.*

**At right:** Peter Cash, TvB president, (r) with George Huntington, dir. sales development; Harvey Spiegel, asst. dir. of research





upturn in business. Major spenders who had taken a breather for a few months are returning to the medium. A few experimenters who had gone in during the past few years with half-cocked campaigns learned that spot tv was too expensive a medium to play with, withdrew temporarily to lick their expensive wounds, and are now moving back with well-planned buys.

To hypo the activity that has now been restirred, here is what spot tv must do as a medium. (And it had better think in terms of itself as a medium. "We haven't been selling spot tv as a medium," a station representative admitted, "and as a result, the networks have clobbered us.") The hypo is four-needed:

1. Harder and more creative sell.
2. Furnish proof of performance.
3. Improve the medium's ability to sell for the advertiser.
4. Help advertisers merchandise their buys.

Harder and more creative selling will center around these objectives: (1) to hold existing clients on long-

### Tv Scored fabulous increases in early 1950's

	Network		Spot		Local		Total	
	(000)	% Gain	(000)	% Gain	(000)	% Gain	(000)	% Gain
1949	\$29,100		\$ 9,200	—	\$19,200	—	\$ 57,800	
1950	85,000	189	30,800	235	55,000	186	170,800	196
1951	180,800	113	69,900	127	81,600	48	332,300	95
1952	256,100	42	93,800	34	103,700	27	453,900	37
1953	319,900	25	145,500	55	110,700	36	606,100	34
1954	422,200	32	206,800	42	180,200	28	809,200	34
1955	510,200	28	260,400	26	224,700	25	1,025,300	28
1956	660,000	22	325,000	25	270,000	20	1,255,000	22

Source: McCann Erickson estimate. \*Net Time, talent and production or advertiser investment.

term contracts; (2) bring back defaulting clients; (3) broaden the base of the entire medium with a lot of new advertisers.

Spot tv is now at a mature stage in its growth. No longer can it hope for such a spectacular gain as it had in 1950 when dollar volume registered a 235% hike over 1949. But it can fan out and bring in a diversification of product categories in a heavy enough volume so that it will not feel the pinch when one or two of its majors lay off for a spell, spot sellers believe.

Here's some of the strategy suggested for a creative sales approach.

Local personalities will get more stress. Radio has capitalized on this approach; tv, it's felt, can hit this angle harder too. A list of the top spot tv personalities in 50 top markets would be an ideal promotion piece to take in on an agency call.

A realistic re-examination of rates by some stations is called for, many admen told SPONSOR, and a few reps also conceded this point. Situations were cited where comparable stations in comparable markets in comparable time were as much apart as \$100 per minute announcement.

Not only do these admen feel rates are too high in some cases, but they complain of the inconsistencies of the bases on which the rates are figured. Spot buying is complex enough, they feel, without having to wonder before they ever begin a campaign how much extra money they must set aside to

cover all the discrepancies in charges.

Even packages bargain though they are—lose some of their appeal to the adman because of their complexities and lack of uniformity. "If they want to sell more spot tv," one said, "they'd better work out some less complicated plan for frequency discounts."

Complicated as spot tv buying may be, no media man would admit to turning his back on it in favor of an easier buy on network tv. But the temptation is there and sometimes when all things appear equal or nearly so, it is simple to see how spot could come out second best. Into important focus, then, in this era is thrown the movement to make spot easier to buy.

Here is what one adman suggested as a hypo for spot tv—a hypo that would lift it straight into competition with network. "Why don't they," he said, "work up a single, national spot package of the magnitude of a network package covering the same markets?"

Such a suggestion, whether it comes to pass or not, certainly fits into the category of "creative selling." And creative selling was mentioned time and again as something spot needs. When business is booming, and the market belongs to the seller, nothing drastic is needed in the imagination department.

But when business as spot tv showed signs of doing this spring tapers off on a gently rising plateau.

(Please turn to page 36)







Top attraction is variety show like WKAQ-TV's *Super Show* (above). Puerto Rican television now parallels U. S. tv in its early stages

## TV de PUERTO RICO



Andrew Vladimir

Puerto Rico's rapid growth as a consumer market is paced by booming tv industry. Dollar economy, low cost-per-1,000 and increasing tv set saturation invite U. S. advertisers

*This is the second report prepared for SPONSOR on television abroad by Andrew Vladimir. The first, published last year, was on television in England. Mr. Vladimir recently resigned as sales manager of WAPA-TV, San Juan, where he has served for the past year, to rejoin Gotham-Vladimir Advertising, Inc., as vice president and manager of their Puerto Rican branch.*

**T**v in Puerto Rico is really booming. Its pace has been fast even for the rapidly expanding economy of this tropical island 1,600 miles south of New York. Three tv stations are in operation on the island employing more than 600 people. This staff of 600 produce about 140 live programs weekly ranging from soap opera to top variety (with some of the biggest names in Latin American show business). Production budgets are from

\$50 for a news or weather program to over \$1,500 for a good variety show.

The story of Puerto Rican tv goes back to early 1954 when Puerto Rico's first tv station hit the air. Before this there was little entertainment business on the island, with local radio stations programing mostly music and soap operas, and the few night clubs importing their talent from Cuba and Mexico. Consequently when tv was introduced, with it came directors and producers from the United States, Mexico, Cuba, and the Argentine. As a result "television" is today one of the most important words in the Puerto Rican brand of the Spanish language.

**The facts:** Three television stations on the island of Puerto Rico serve approximately 138,000 sets (Pulse count made in December, 1956). Two of the stations are located in the capital city

of San Juan, the third is in the city of Mayaguez. According to the most recent Pulse survey (December 1956), the two San Juan stations, WAPA-TV and WKAQ-TV, reach approximately 120,000 sets and the Mayaguez station, WORA-TV, reaches approximately 20,000 sets.

A range of mountains effectively blocks the two San Juan stations from broadcasting to Mayaguez. However, one of the two San Juan stations, WKAQ-TV, has made a "network" agreement with WORA-TV in Mayaguez and by means of a mountain-top receiver WORA-TV receives and retransmits about 90% of all WKAQ-TV productions.

This year should see the opening of three new tv stations on the island.

Census figures show there are some 450,000 families on the island. Tv today in Puerto Rico has reached ap-



proximately 30% saturation. With set sales looming as they are is good reason to believe that 50% saturation will be the figure by the end of 1957.

**The advertisers:** Virtually all of the big advertisers in Puerto Rico use tv today. McCann-Erickson, for example reports these Puerto Rico clients are active in the medium at the moment: Esso, Del Monte, Nestle, Rheingold, and Coca Cola. All are using programs, except Rheingold which is using a spot campaign. McCann recently conducted a study of the effectiveness of television in this market using their own facilities and Harlan McFadden, the McCann manager in San Juan, reports that the results showed that 52.5% of all retail sales on the island were made in the greater San Juan Metropolitan Area which is the same area where 52.3% of all tv homes are located.

Publicidad Badillo is using tv for Philip Morris (spot), Chevrolet (spot), Frigidaire (spot), Sears Roebuck (program), Hazel Bishop (spot & program) and Shell Oil (program). In the case of Shell Oil, Harwood Hull, executive vice president of Badillo, reports that Shell has used a five minute weather show on WKAQ-TV daily at 6:25 p.m. since the early days of tv here. Dealers have been enthusiastic and report good and frequent consumer comment.

Gotham-Vladimir is buying spot for All detergent, Lanolin Plus, Maybel-line Eye Make-up, Ex-lax, and Jacoby Bender watch bands. One minute participations on a noonday variety show over WAPA-TV are used for Kleenex and participations on a cooking program on WAPA-TV for Pillsbury Flour. J. Walter Thompson uses tv programs for Kraft Foods, Kelloggs, Pan American Airways, and Standard Brands.

Joe Vamonde, the Young & Rubicam manager in San Juan, reports that Warner-Lambert substantially increased sales for DuBarry in one month when they bought a one-minute participation daily on *El Show Del Mediodia*, the noonday variety program on WAPA-TV. Druggists noted many comments from customers and the distributor reported a decided increase in repeat sales. Other large advertisers now using tv in Puerto Rico include Bordens (using a dubbed version of Stage 7 over WKAQ-TV), Lever Brothers, Heinz, Maidenform, Chase Manhattan Bank, and Pabst Beer (all of which are using spot television).

## PROGRAMING is varied but emphasizes name stars and slapstick

Like U. S. tv in the late 1940's, Puerto Rican tv is close to vaudeville. Language difference excludes U. S. net programming and forces local, live production or syndicated U. S. film with dubbed voices in Spanish.



Comedy: WAPA-TV's "Mixed-up family"



Variety: Myrta Silva hosts on WAPA-TV



Operetta: lavish production on WKAQ-TV



Quiz show: "Win with San Rio," WAPA-TV



Variety: spectacular, Super Show, WKAQ-TV

## COMMERCIALS are usually live, multiple spotting is problem

High costs resulting from large volume of live programming, force stations to sell two-minutes at breaks. Some advertisers contract for the first spot. Sponsorship of programs is economical and cost-per-1,000 is good.

Palmolive commercial by WAPA-TV hostess



Pitch for GE by Vilma Carbia on WKAQ-TV



Westinghouse kitchen of air on WAPA-TV



**The programs:** According to the most recent Pulse Survey all top 15 once-a-week shows on tv are on channel 2, WKAQ-TV (CBS). The number one program with a Pulse rating of 62.8 is *Profesor Colgate*. This depicts life in a comic adult "classroom" with the 'Profesor' and his six students portrayed by some of the island's most talented comedians. Number two program, *Taberna India*, sponsored by India Beer is a variety show with a number of different acts including hoofers, vocalists and comedians. Colgate and India are the two largest advertisers in Puerto Rico with budgets of between \$450,000 and \$500,000.

Of the top 15 programs only one is on film—*Cisco Kid*, fifth with a 54.3. This is a dubbed version of the state-side series done in Mexico by Ziv. WAPA-TV's (the number two station in Puerto Rico) top program is another Ziv Production *Patrulla De Caminos* or *Highway Patrol* with a 39.0.

**What does it cost?:** The top program on the island has a Pulse rating of 62.8 and the normal in "AA" time has a rating between 30 and 40 (depending on the station and the time). The cost of a one-minute spot is \$80 on WKAQ-TV and \$55 on WAPA-TV. This makes the cost-per-1,000 homes with a 40 rating about \$1.43 on WKAQ-TV and \$1.02 over WAPA-TV. Oscar Reinoso, the Sales Manager of WKAQ-TV feels that while sponsors in the past have been able to buy spots with a cost-per-1,000 as low as 85¢ the average "good buy" is \$2.50, which compares favorably with U. S. tv costs.

Hourly costs on the two stations for "AA" time are \$375.00 on WKAQ-TV and \$250.00 on WAPA-TV. However, production costs run the cost of producing an hour show on either station

#### ARTICLE IN BRIEF

Puerto Rico offers a strong potential market for the U. S. advertiser. Tv, although still in its early years, (with three stations) is booming. A rapid expansion of consumption, low costs and a U. S. dollar economy make the island a natural target for sales.

up to between \$800 and \$1,500. Seldom if ever do single programs cost more. A two-hour "spectacular" produced over WKAQ-TV had 37 sets and a \$2,500 budget.

**How to buy Puerto Rican tv:** There are a few important points an advertiser should be aware of when buying tv time in Puerto Rico. One of the problem areas is the practice of multiple spotting. Stations have a two-minute station break. The station policy on availabilities is to take up to two minutes of spots in whatever form they are ordered. For example, the station will accept within one break up to six 20-second spots, four 30-second spots or two one-minute spots. The last is a rare case, so that most station breaks carry between three and five spots. Moreover, while the two-minute break is the spoken policy, stations have been known to exceed this when time is scarce and put as much as two-and-a-half minutes of spots in a single break. This had led certain clients to insist (as a provision of the contract) that their spots be first in the break.

The reasons for a two-minute break are many. Most important, however, is that stations in Puerto Rico do not have network shows to fill up time (because they are in English) and so must use more live programing than their U. S. contemporaries. A station under

the present set-up is literally forced to accept two minutes in spots or double their rates in order to make a profit. Nevertheless, the NARTB does not officially recognize this situation and both stations have stopped subscribing to their code of good practice rather than abandon the two-minute break.

If it's a program you are after in Puerto Rico remember that tv in this market is still in the "big name" stage. Scripts and formats have not yet advanced to the point where they affect audience program selection to any large degree. The old vaudeville formula, "it's the talent not the material" is still true here.

**Labor relations:** Puerto Rican tv is not unionized and consequently an unusual wage scale exists in comparison to the States. While the general manager of a station who was imported from New York receives \$15,000 per annum, a local Puerto Rican director will average only \$300-\$400 a month as salary. With the growth of television and the need for experienced personnel it is evident that the situation is in a state of flux. Even among the artists there are signs of a union being formed to protect them against the influx of foreign talent.

**What lies ahead:** Arno Johnson, vice president and director of research for J. Walter Thompson, New York, spoke recently at a luncheon of the Sales Executive Club of Puerto Rico at the Caribe Hilton Hotel. At that meeting Mr. Johnson predicted a 50% increase in living standards in the United States within the next 10 years. He went on to say, "It would seem probable that a 50% increase in living standards in the United States by 1967 could mean a much more rapid increase percentagewise in Puerto Rico—probably an opportunity for doubling living standards in Puerto Rico within 10 years with the acceleration of industrial productivity."

This means for Puerto Rican tv an even greater boom in the near future. As the number of tv sets increase and advertising budgets expand to keep pace with growing consumption, it is certain that television will reflect this growth. Although this is the first year the tv stations have emerged from the red, what lies ahead is as exciting and new as stateside tv was in 1948. The road is paved with opportunity but the pioneers—men with courage and foresight have yet to really start traveling it.

#### COMMERCIAL TV GROWING OUTSIDE U.S.

**Argentina:** 7 tv stations, 3 million sets

**Australia:** after 6 months of tv, 6 tv stations. Expected by 1958, 300,000 sets

**Brazil:** 1957, 6 tv stations. A total of 19 expected by 1958 with over 400,000 sets

**Canada:** 1958: 35 stations, 3 million sets

**Central America:** 10 tv stations are expected by 1958. There are 200,000 tv sets

**Colombia:** 16 tv stations are expected by next year. There are 60,000 tv sets now

**Cuba:** Three tv networks, 23 tv stations are expected by 1958. 275,000 tv sets now

**Great Britain:** 3 stations broadcasting commercially. As of February 1957 close to 2 million ITA converted sets

**West Germany:** 45 tv stations by 1958, 700,000 receivers. Commercial tv soon

**Japan:** 1958: 35 stations, 1 million sets

**Mexico:** 21 tv stations expected by 1958. 250,000 sets as of January 1957

**Spain:** 3 stations by 1958. 1,000 sets now

**Venezuela:** 10 stations expected by 1958. 100,000 tv sets as of this year

SOURCE: Cross-section above supplied by McAnn-Erickson



# DO ADMEN LIVE IN FEAR OF TV?

In last week's SPONSOR Budd Schulberg told of four-months' tour of Madison Avenue from which he concluded admen (1) are anxiety ridden, (2) program to 12-year-olds. Here admen answer Schulberg jibes



Budd Schulberg



Movie villain (Andy Griffith) zooms from local radio d.j. job to network tv stardom, power



Through his hero in new film, "Face in the Crowd," Schulberg takes on the radio-tv and advertising industries, satirizing faults of admen as he sees them. The trouble with agency-men, according to Schulberg, is that "they're all terrified—scared of losing their jobs, scared of losing accounts, scared of the next Trendex." Agencies are loaded with talented people,

he says, but the structure of agencies is such that they stifle the talent and creativity. Tv programming should properly be controlled by the networks, the artists, not admen, he warns; then its quality would be far better. "Tv commercials bore even 12-year-olds," he adds. "Neither commercials nor programs have kept pace sufficiently with sophistication of viewers."

*Comments from admen which follow are cross-section of response to Budd Schulberg's views in last issue (8 June). Other readers are invited to express opinions—particularly around theme: what kind of a public relations program does advertising need to counter growing number of critical novels, movies, articles. (See SPONSOR's viewpoint in the box on next page.)*

**Terry Cunningham, director of advertising, Sylvania.** I'm not at all sure that I agree with Budd Schulberg on the supposed greater creativity of programming produced and controlled by the networks.

I don't know that the source of the programming necessarily in itself affects the quality or contents. And above all, I think it's not healthy for this in-

dustry to eliminate any possible source of programming be it the networks, agencies, outside packagers or advertisers themselves.

Take this example: Last year we dropped *Beat the Clock* and bought *The Buccaneers*. We bought the film show from three pilots and neither the agency nor we as the client had anything to do with shaping or producing the show. Yet the show has been generally low-rated.

The same producer, however, has an extremely successful show, *Robin Hood*, which has, in general, the same creative group working on it as our show does. Obviously, program success hinges on a lot more than even the creative talent involved in producing it. In tv you must also consider the time slot, and its appropriateness

to the story you're showing, the competition and the shows leading in and out of yours.

So far, where I'm concerned, the networks haven't proved that they do a better programming job. Shows like *Matinee*, may have fine entertainment qualities, but they haven't been particularly successful as advertising vehicles or in boosting audience size.

Ideally, tv programming should stem from the best combined effort of all creative people—outside packagers, networks, agencies and advertisers.

**Stanley A. Lomas, tv commercial specialist.** As an advertising man, primarily concerned with tv commercials, I can't agree that . . . "Madison Avenue and television are worse than Hollywood . . ." or that "advertising



## ***Admen reply, tv is younger than Hollywood, works under pressure of many new risks and problems***

agencies are packed with talent and overloaded with fear."

Fear is a relative emotion. People who understand are usually not afraid. An agency working on a day-to-day expedient basis has more "fearful talent" than one more consistent in its planning and relations with clients and personnel.

I'm sure there is considerable talent in Hollywood "that runs scared" . . . just as there is in many a business. Making a profit (or loss) for one's client or business has its pressures. The rating systems have made many tv men slaves to them. The business rating of "Face in the Crowd" will be the number of tickets sold. The rating of an advertised product on tv is the num-

Admittedly, only the six-year-olds are receptive to all commercials shown and their elders may be bored with phoniness and repetition. However, an increasing number of tv ads—like those for Jell-O, Ford and Sheaffer Pens have been enjoyed, believed and sold products after they have been seen and heard.

Radio has been criticized and satirized. And so will tv. And the people involved with it. A communications medium with the impact of tv presents problems . . . but if we are going to do anything *worthwhile* with it we have "nothing to fear but fear itself."

**Edward Gellert**, *account executive, Compton Advertising*. Evidently Schul-

of judgment based on incomplete facts that are probably out of date the day they are received. But admen have to plan their strategies allowing somehow for these pitfalls. The copy they produce has to accomplish the job of motivating a large group of individuals to buy, using the same appeal, but making that appeal personal to each individual. This is why copy writers get paid so much.

Advertising isn't like entertainment. In entertainment, you can be successful by having people enjoy your story or play once. And they don't have to believe it, or ever want to see it again! In advertising you must be able to dramatize and 'romance' a product so that when the woman tries it she not only believes what she's been told, but she wants to buy that same product again. (This is why we can mass produce and have our high standard of living). If Schulberg would really like to look a little deeper than the surface, here's an invitation to come back and take a little longer look.

**William J. McKenna, Jr.**, *associate copy director, Bryan Houston*. One of the cardinal rules in our agency is. "Don't write down to people," and I'm sure that most copy people in top agencies today have a similar principle. Therefore, if tv commercials were indeed slanted to 12- or six-year-olds as Budd Schulberg says, it would only be because some copywriters had fallen short of their objective, not because that had been the intent.

But the thing that "outsiders" tend to overlook that is admirable is how high the proportion of good, entertaining and informative commercials as well as programs is. Tv is undoubtedly the hungriest of all entertainment media and at the same time, draws the closest public scrutiny. Therefore the pressure is continuously on creative people in programing and commercials work both to turn out voluminous product. Inevitably, a proportion of this product will fall short of Academy-Award standards. Yet so powerful is the medium itself that even the bad is memorable.

Certainly, there are a few soft spots in tv programing and commercials. But, let's remember this: it's a very new medium. Why, after 10 years, the movies weren't even talking yet. ▀

### **SPONSOR'S OWN VIEWPOINT**

Criticisms of tv and admen, when they come from top creative people like satirist Budd Schulberg, are certainly worth noting. Schulberg's effort, the latest in a virtual avalanche of advertising novels and movies, is just one more example of ever-growing attention paid to the tv and advertising industry by creative men. Their interpretations, all more or less stereotyped, however, are a warning advertising cannot afford to ignore. Obviously this industry has failed in one important area: public relations. Advertising has not helped the public understand the advertising craft and its motivations. It may be time now for a creative public relations effort that goes beyond the surface and relates admen to the public.

ber of units sold. The number of viewers of a program is not necessarily indicative of a corresponding sales rise.

There are many and complex factors which have an influence on the advertising success of a product or service. Many important ones have little to do with the tv program itself. This is a phase of tv Mr. Schulberg doesn't have to worry about. The advertising man is faced with unanswered questions about tv every day. After all, tv is a brief 10 years old; the movies have been around since World War I.

Mr. Schulberg says ". . . but what admen are facing is the law of diminishing returns, especially on the commercials. They can't make absurd claims and expect people to believe them. People are getting smarter all the time."

berg saw the surface of the advertising business without studying it at depth.

If the people Schulberg talked to had been plagued with 'fear', they certainly wouldn't have given him an opportunity to see what the ad business is like. There are some facts he must have missed.

Advertising is a business that is subject to many variables. Most consumer goods are sold to women. What greater variable is there! Add to this the changes in weather, social and economic conditions, politics, fashions and world news, anyone of which can cause a well thought out campaign to fall on its nose. This doesn't count the inevitable competitor, or the last-minute 'scientific discovery.' No computer yet has been found to determine all these variables. This is still a matter





**Friendly Varieties** on WALA-TV, Mobile, with cast of local hillbill music and comedy stars, delivers sales success stories every week

## THE TIME SLOT NOBODY ELSE WANTED

"Mr. Friendly" put country music show opposite \$64,000 Question

After one year he has expanded from five to 11 stores



**Mr. Friendly** (N. A. Graham), does his own commercial, uses no newspaper lineage

**M**obile, Alabama's "Mr. Friendly" has this radical formula for a successful local tv show:

- Take a group (15) of country music personalities;
- Then time-slot the hillbilly jamboree opposite one of the highest-rated network shows—in this case *\$64,000 Question*.

Mr. Friendly who owns a chain of furniture stores in Alabama, Mississippi and Florida, came to WALA-TV a year ago requesting the hard-to-sell time spot. Since the Mobile station reaches every town in which his stores are located, Mr. Friendly figured that the time was good for selling furniture regardless of the high-powered opposition of the network show.

Then the furniture man (less well known as N. A. Graham) gathered his cast—m.c., Jack Cardwell, and a group comprised of musicians, singers and comics. All are local talent specializing in variety, country-style.

Mr. Friendly admits that some

friends in the furniture and tv business had their doubts about his miniature barn dance, but after the first telecast he and the station knew they had a real selling show. *Friendly Varieties* now comes up with a successful case history almost every week.

For example: One week Mr. Friendly pushed bedroom suites expecting to sell around 30; the results three days after the program showed all 11 stores sold out completely to the tune of 135 sets of bedroom furniture.

Add the fact that Mr. Friendly does not use any newspaper advertising at all and the score is even more impressive.

Business has never been better and Mr. Friendly says final proof of how effective his show has been is the fact that before he went on television with *Friendly Varieties* he had five stores, but in the year the program has been on he has added six new stores to bring the total up to 11.



# WHAT A RADIO 'FLOP' TAUGHT HUMPHREYS



When c.t.'s failed to deliver, live announcements on the Jack Sterling Show, WCBS, proved the winning combination in launching a poison ivy remedy

**W**hat do you do when the product's new, the budget's limited and the selling season is short?

To the Humphreys Medicine Co. of New York, the answer seemed clear last spring: use spot radio.

The product was Myratrol, a poison ivy remedy packaged in an attractive plastic squeeze bottle.

The copy story was good. Myratrol, which was based on an old fern remedy, had proved effective in extensive tests yet had no harmful side effects

as is the case with some other new poison ivy cures.

The stations were chosen carefully in three markets close to Humphreys headquarters: New York, Philadelphia, Boston.

How could you go wrong?

Yet for one uneasy month last spring Humphreys sweated out what looked like a flop in the making.

As Susan Humphreys de Florez, president of the 102-year-old family-owned organization, and Douglas Lee

Wood, advertising, marketing, sales consultant firm, recently engaged by Humphreys, see it the trouble was really quite simple. With its limited budget Humphreys couldn't afford to buy saturation. It was scattering a few transcribed announcement shots in a medium which today requires either saturation—or real impact built into every single commercial.

In time to catch most of the season's potential, Humphreys made a switch in one of the markets to ad lib copy by

**Employee turned sponsor** when Gaby La Pointe of CBS sold family remedy to Suzanne Humphreys de Florez and put product on WCBS





**1** **Personal touch** was tried after e.t.'s failed. Jack Sterling Show was choice of Suzanne Humphreys de Florez, president, Humphreys Medicine Co., and Willard Eldredge, v.p.



**2** **Immediate results!** Sales in Sterling's area soared up. Sam J. Slate, general manager, WCBS, New York, and Jack Sterling (shown above) check fact sheet copy on Myratrol

a radio personality. It bought the early-morning Jack Sterling show on WCBS. (It kept the low-frequency transcribed copy on in Philadelphia through the season and got nowhere, proving as far as Humphreys is concerned that the success of Sterling wasn't a fluke related to the particular months he was doing the commercials).

You can gauge the success Sterling helped Humphreys score by this rule of thumb. In the first year Humphreys figures a new product must "lose" money. What you spend to sell it is an investment. In the second year you should break even. Profits come in year three.

But with the impact of Sterling in New York and environs Myratrol came close to breaking through the profit barrier during its first year.

Myratrol itself has an interesting history. A Laconia, N. H., housewife, Eva La Pointe, had a family of 14 children who were always catching poison ivy. Mrs. La Pointe concocted a remedy from the sweet fern which is found only in areas free of poison ivy. The itching stopped when the mixture was applied and the rash cleared up within a few days. At that time young Gaby La Pointe, her son, didn't think much about it.

Gaby came to New York where he wound up in charge of the CBS studios on 52nd St. off Madison Avenue.

Gaby decided that his mother's remedy might be marketable, succeeded in selling the product to Humphreys on a royalties basis. Thus Gaby became probably the first employee of

CBS who is also in effect a sponsor.

The first year's radio budget for Myratrol was \$25,000-plus, about 80% of the total advertising budget and some 40% of the cost of manufacturing and marketing. This year the budget will be about the same but will be down to about 30% of the total cost since more Myratrol will be made.

Humphreys is concentrating its radio campaign in two markets again and will use trade and newspaper advertising. The campaign is for the summer months only. Although the product has full national distribution (riding on the rest of the Humphreys line), New York and Philadelphia are the only markets selected for advertising support.

This year's campaign will continue dominantly radio. And there are definite plans of expansion to other areas. The strategy of participations on daytime personality shows is being followed up with Jack Sterling continuing in New York and Red Benson, WPEN and Bernice Thompson, WDAS, handling the assignment in Philadelphia.

"In radio the personality pitch is the most effective," says Willard Eldredge. "Jack Sterling is an outstanding exponent of that personalty pitch as was

most certainly indicated by the remarkable sales increase in his area within a few months. For a family product one to be used by children as well as adults, you have to gain the consumer's confidence, sell the housewife. Humphreys is over 100 years in the drug business. We have the confidence of the distributor and the retailer."

Sterling and Benson work from a Myratrol fact sheet and supply their own continuity. Sterling, for example, will tell a story about a friend who is particularly prone to poison ivy and then move into the commercial. "It's done so smoothly that you don't realize it's a commercial until it's over," comments Suzanne Humphreys de Florez.

A woman's audience is the one sought and so daytime radio is used exclusively. It is the housewife who is the family doctor for minor things like poison ivy and Humphreys reports an amazing number of recommended customers, women whose friends heard about the product on Sterling's show and pass on the word.

Humphreys and Douglas Lee Wood are now concentrating on a "be ready" theme. They are selling Myratrol like sun-tan oil, to be taken along on the family trip to the country, just in case.

"The lesson we've learned with Myratrol will apply to all our other radio advertised products," says Susan Humphreys de Florez. "We're a company with an established reputation, dealing in family medicines our products need the warmth and sincerity of live copy and a real person."

#### ARTICLE IN BRIEF

Radio failed for Humphreys Medicine Co. of New York when e.t.'s were spotted in selected markets. Live copy, delivered by personality was the final choice in launching a new drug product, Myratrol, for relief of poison ivy. Test run on WCBS brought results.



# THE TV FAN WHO RUNS A NETWORK

Leonard Goldenson sees  
ingenuity, counter-programing  
as ABC's road to No. 1 net.  
Other eyes watch to see if  
his take-over is permanent

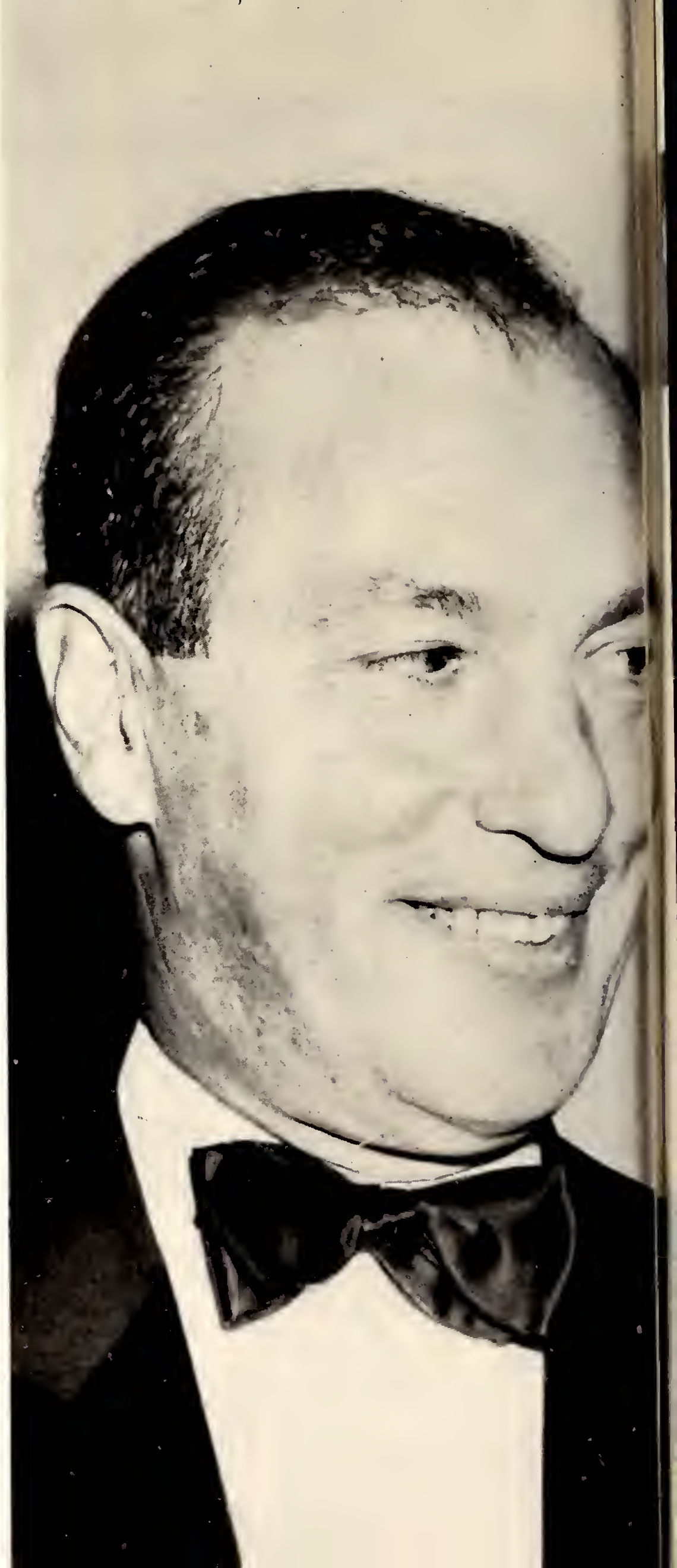
**L**eonard Harry Goldenson, president of American Broadcasting-Paramount Theatres, which last year grossed \$206.9 million; graduate of Harvard College and Harvard Law School; friend of company presidents from coast to coast; intimate of top-name talent, says that he is Mr. Average Guy.

He may be right.

There are many executives who pose as unaffected and down-to-earth citizens, even adapting folksy mannerisms intended to establish rapport and set visitor or subordinate at ease. With Goldenson, a pose is not only unlikely it is virtually unthinkable.

You can talk to the man who works for him today, the man who worked for him five years ago or the man he fired a few weeks ago. The reaction does not vary by a hair's breadth. All peg Goldenson as a simple, straight-from-the-shoulder and remarkably unpretentious fellow.

The point has more than passing social significance. It may explain why Goldenson, one of the three most important figures in network broadcasting, is still something of an unknown quantity to the broadcast industry and Madison and Michigan Avenues. His







**Full responsibility** for tv network is in Ollie Treyz' hands, Goldenson says. The two pose with Wyatt Earp star Hugh O'Brian



**Goldenson's role** as he sees it is to return eventually to AB-PT headquarters and broad policy. Here he speaks to stockholders



**Showbusiness** negotiation will be key Goldenson activity. He's old friend of stars like Sinatra, producers like Disney

ideas and operating approach are as yet not widely understood, a situation SPONSOR on these pages seeks to correct.

Goldenson's Mr. Average personality (his own phrase is "Mr. Middle-Majority") finds its most important expression in his programing philosophy. He puts it this way:

"We're in the Woolworth business, not in Tiffany's." And, he adds, "Last year Tiffany made only \$30,000."

Goldenson is calm, measured and genial. The nearest he comes to showing pique is when he talks about some of television's critics—"the wealthy intelligentsia who lounge on the Riviera and watched television once for an hour a few years ago."

Goldenson has apparently met with little success in explaining the role of a mass medium to his acquaintances in the Riviera circle. But his point of view is more than likely to find warm acceptance among advertisers and agencies.

He sees television as the medium of the middle-majority. But this does not represent a static level of programing or a presumption that mediocrity is the safe-and-sane path. He sees the public as constantly rising in its level of taste so that what is programing for the minority today may be majority programing tomorrow.

"Gradual uplift" in the public's standards is the way he describes the proper objective of tv programing.

He is vehemently opposed to fee tv on the grounds that the very people to whom television means most would be deprived of its benefits through fee tv's ability to outbid free tv for the most popular programs. "I'm opposed to fee tv on the basis of public interest," he says. "As far as our own interests

are concerned, I know we could make much more money from fee tv."

While the image of Goldenson as a top-rung administrator who has nonetheless retained his identity with the average tv viewer is valid, it is of course an over-simplification. Goldenson himself recently pointed out that the modern broadcaster "wears at least seven hats." This was the theme of his speech in Chicago in mid-May when new headquarters for AB-PT's WBKB were dedicated.

SPONSOR sees Goldenson as wearing at least eight business and personal hats. Consider them one by one and you arrive at the full picture of the man, his philosophy, his objectives which are less modest than his demeanor.

**I. Broadcaster:** Many people think Leonard Goldenson is new to the broadcasting fraternity because United Paramount Theatres and American Broadcasting Co. didn't merge until 1953. But Goldenson's broadcast history goes back to 1939 when Paramount and its Balaban & Katz movie chain subsidiary put (what is now) WBKB on the air in Chicago. He was also familiar with radio station operation long before 1953 through UPT's partial ownership of WSMB, New Orleans.

#### ARTICLE IN BRIEF

Leonard Goldenson is many things to ABC, but just "Mr. Middle-Majority" to himself. He has taken dead aim at network leadership for ABC and that includes radio, recently set up as a separate division. Here's his programing and administrative approach.

One of the things which Goldenson says surprised him in the early tv years was the despair among radio broadcasters. "Only the people in radio were discouraged," he says. "Outsiders could see its great potential."

Goldenson has retained his faith in radio, manifesting it recently with the appointment of a top-drawer administrator and salesman in the person of Robert Eastman to head the ABC radio network. The radio network is now a separate corporation with Eastman as president.

Goldenson stresses again and again his belief in delegation of authority and separation of functions.

Will he then soon name a president for ABC TV?

Goldenson says that Ollie Treyz as v.p. in charge of ABC TV has all the power and responsibility he would have if his title were president, that the board of directors sees Ollie Treyz as no less responsible for ABC TV with the v.p. title than with the title of president. But he does not dismiss the possibility that ABC TV will in time be set up as a separate corporation with a separate president.

Until the departure of Robert Kintner as president of ABC (tv and radio this past fall, Goldenson had not maintained an office at ABC headquarters. But since October he has spent most of his time at ABC, although commuting back downtown to AB-PT headquarters a day or two a week. He says that his goal is to work his way back downtown for good (ABC's offices are on W. 66th St., AB-PT's on Broadway between 13rd and 14th St.).

Certainly his office in the ABC building does not look like the permanent quarters of a man who heads a \$207-





**Early leader** in United Cerebral Palsy cause, Goldenson here presents scroll to President Eisenhower with other UCP leaders: Jack Hausman, M. Hausman & Sons; William Clay, Ford v.p.; Roger S. Firestone, Firestone Plastics pres.; Joseph A. Martino, National Lead Co. pres.

million corporation. It is spacious and comfortable but the scanty decor suggests transience. (His office at UPT headquarters is paneled and strewn with pictures.)

There are some, however, who doubt Goldenson is a visitor at ABC. Here is the analysis of one former ABC executive:

"Leonard is fascinated with programming and although he has stated he only intends to stay in an active capacity at ABC for one year, I believe he will stay on indefinitely."

What are the basics of the ABC TV programming strategy around which Goldenson and Ollie Treyz are building? They boil down to these three:

A. *ABC will counter program*—offer the kind of shows which the other networks are not offering in a time slot. This is not merely a question of mechanically reshuffling existing program types. The objective is to develop new and different formats.

Goldenson points to the adult westerns and the shows m.c.'d by singers (Frank Sinatra, Pat Boone) as two types in which ABC has led the way.

What of the tendency in television as well as motion pictures for one successful show to spark a flock of imitators? Goldenson finds no fault with such strategy but draws on his experience in the motion picture business for this summation: "The first of a cycle is always successful; the last is never successful. We want to be first."

B. *ABC will program to many publics*. While the basic mission is to reach the majority, Goldenson believes a network must, as a matter of public responsibility and good business practice, present programs which "add to the richness and fulfillment of our lives." He told an RTES luncheon in New York recently that if ratings alone were used as the guide post, television's "program pool would dry up, the virus of sameness and monotony would sap the strength of television."

C. *ABC will experiment*. With ABC's growth in coverage and audience popularity and with the building of a solid team under Ollie Treyz and Bob Eastman, Goldenson feels there is opportunity to seek new things. Does television with its high costs provide opportunity for experiment? Does tv need some system for "out-of-town" tryouts? Goldenson told SPONSOR he has considered the possibility of testing new shows in one market—"all you'd need," he says.

**2. Showbusinessman:** Goldenson has been in show business 24 of his 50 years and this may help to explain why he looks 10 years younger than he is (an even suntan helps, too). He knows all the top performers, producers and writers in Hollywood. He's worked with every big name star who has trod the mink-producing boards of New York's Paramount Theater. Since UPT was part of Paramount Pictures

before the consent decree separating the two, he's been associated with production as well as motion picture distribution. And this year AB-PT itself goes into theatrical movie production for the first time. (First release: a science fiction film next month). He heads Am-Par Record Corp., which features top-ranking popular vocalists.

And, in the very early days of television at WBKB, Chicago, he helped develop a tv roster of stars headed by Burr Tillstrom and his Kukla. Fran and Ollie (this was in the mid-40's).

What has he learned from the movie business that applies to tv? "Even though there's no similarity between operating a theater chain and a radio or tv chain, subject matter which has done well in movies will do well in tv. The bad things, likewise, are common to both."

What's bad? "Fantasy, the type of fantasy where a person dreams," other-worldly fantasies. People basically want programs with which they can identify. This is why he feels anthologies have a limited tv future.

**3. Administrator:** People who have been exposed to Goldenson's administrative approach say he's the mythical perfect executive.

Typical quote from a UPT executive:

"He delegates authority all down the line—and backs it up every minute of the day. If you do well, you get a very warm compliment. If you stub your toe, he gives you a good reason why it happened. He'll do anything himself which he asks you to do.

"He's willing to take chances. He'll listen to advice, and listen not only politely but considerately. He pays attention. He'll accept readily from subordinates, but if you aren't able to convince him he'll go ahead with what he had in mind. He's not bull-headed or stubborn. He's thoughtful and interested in people but not ever curious in a Peeping Tom sense."

But this dissenting voice is heard from one of the executives who left ABC: "Goldenson still needs time to learn this business. Exhibitors don't take risks and he is still essentially an exhibitor. He's a great businessman, but he has a lot to learn."

Goldenson sees the right man in the right job as the key to administration.

"There's no substitute for quality people," he says. "We know this makes the best chemical formula. We've always gotten the best and we've got



them now in Treyz and Eastman."

Goldenson's role at this point is one of chief integrator. He says he makes no client sales presentations; never pitches his network facilities despite reports to the contrary (though he has made tours to met admen).

"I know many advertisers and agency people socially from club work, and activities, parties and projects. I never discuss my specific business with them; that's up to the sales department."

Advertisers who have dealt with ABC during the spring buying season report it is indeed true that Goldenson has given the ball to Ollie Treyz and has let him run with it to what already looks like a great season. "Ollie will come out looking like a hero," one of ABC's customers commented, "and he deserves it. He has worked around the clock and fought hard for every sale."

But Goldenson, meanwhile, has not been sitting astride a mountain waiting for his captains to bring him news of victory. A typical comment: "He is in on everything, apparently working in close touch with Ollie. We spoke on the phone to Leonard Goldenson as well as Ollie Treyz in the course of negotiation. He had been filled in on every detail to the letter."

One of the ABC clients SPONSOR spoke to felt Goldenson's delegation of authority has more purposes than are put down in the Harvard Business School textbook. The advertiser in question has concluded satisfactory negotiations with the network but recalls this incident:

"We had a protest over one phase of the negotiation and called Leonard Goldenson on it. We think we were in the right but on the other hand ABC had its own good reasons for seeing it the other way. Leonard simply told us the matter was in Treyz' hands. We think he should have stepped in. There's a case where delegation proved mighty convenient."

4. **Lawyer:** His Harvard law degree (he worked his way through) has been angled in many directions since his graduation in 1930. In 1933 he was assigned to reorganize Paramount's New England theaters. He took a straight, legalistic business tack. In 1950, when the federal government issued an injunction divorcing Paramount's production and distribution activities, Goldenson became immersed in the pertinent federal statutes.

(Please turn page)

## \$500,000 SUMMER SALES BLITZ

**T**here is less reason for an advertiser to take a "hiatus" in feature film sponsorship than in almost any other form of air media advertising. Reason: summertime audiences, research shows, are bigger during late-evening than they are during the winter. Probably this is because people stay up late to beat the heat.

This fact was small consolation to the radio and tv division of Triangle Publications Inc. late last month. There were gaping holes in the sponsorship schedule for feature films on the Triangle stations (WFIL-TV, Philadelphia; WNEF-TV, Binghamton, N.Y.; WFBG-TV, Altoona, Pa.; WNHG-TV, New Haven-Hartford; WLBR-TV, Lebanon, Pa.).

Roger Clipp, v.p. in charge of the Triangle stations, called in Ken Stowman, general sales manager for WFIL and WFIL-TV. "Ken," he said, "you've come up with many an ingenious idea. Come up with one now."

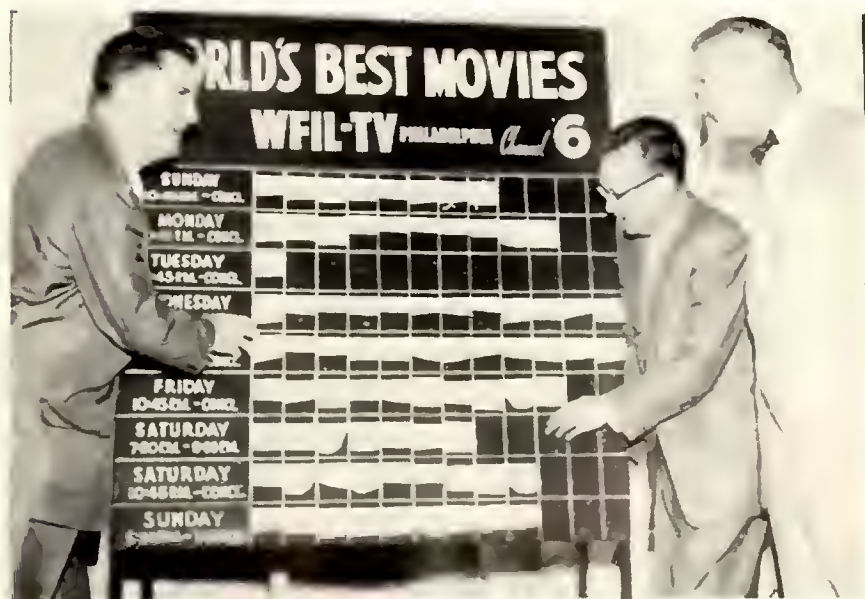
Within one week Stowman not only had his idea approved and executed but the stations were richer by \$500,000 in gross sales.

The idea was what Stowman calls old-fashioned selling: bring the buyer and the seller together in a "showroom."

To display their "wares," the Triangle promotion and advertising department under John Scheuer, Jr., made up large schedule boards on which were shown sold and un-sold time in feature film programs. At a glance potential buyers were made aware of what time slots were available. There was a board for each station. To pre-sell the campaign, Triangle devoted one of its regular spread ads in SPONSOR to the summer sales blitz.

Then, within five days after Clipp's admonition that Stowman come up with an idea, Triangle had its boards set up in a Chatham Hotel suite in New York City. Stowman and Howard Maschmeier of Triangle sales in New York (as well as their national representatives at Blair-TV and Katz) hit the phones and invited account men, media directors, buyers to come see their wares.

With the success of their "showroom" blitz (Triangle would have been happy if sales hit \$100,000), Triangle will now move the same technique to Detroit.



Maschmeier and Stowman, of Triangle stations, show summer film schedule to Jack Creamer, television account executive at Young & Rubicam



He directed what his company calls the largest theater reorganization in industry history, reducing the number of movie houses from 1,424 in 1949 to 550 today."

Today Goldenson is using his attorney's talents as a talent negotiator. He is credited with a major tv coup—getting Frank Sinatra exclusively for a Friday night starter next fall. How did he land him?

More than a year ago he visited Sinatra several times in his dressing room at the Paramount Theater in New York, talking about ways in

which the heavily-taxed performer could make a profitable tv deal. Goldenson came up with an answer. The details have never been revealed but it's a stock deal.

A personal friend of Goldenson says his strategy is to "put a guy in business for himself." Talent, he adds, have confidence in the man.

This was substantiated in a timely way for a SPONSOR reporter. Sitting in Goldenson's reception room, the reporter saw Jack Webb emerge. Said Webb to a friend who accompanied him: "That guy's as nice as you are!

If anybody will give you a good deal, he will."

Goldenson says that talent negotiation will always be a field in which he will remain particularly active on ABC's behalf.

One of the advantages of his personal participation in talent negotiation is apparently the ability this gives ABC to move fast. ABC can often deliver a decision on a program purchase while its contemporaries are still trying to gather an executive quorum. This factor has proved important in landing new properties for ABC.

**5. Planner:** "When I start anything, I like to see it finished. I like to see something over the horizon," says Goldenson.

Long before he urged the merger with ABC, he knew he would some day see Paramount Theatres in a commanding tv position. "It was merely a matter of how he was going to do it," says one of his executives, "and the ABC thing happened along at a fine time."

In the competitive realm of network tv, he fully expects to move ABC up the program-billings barometer to the point where first it narrows the margins between ABC and the other networks and then passes them.

A friend says simply "His only objective is to run the biggest and the best company devoted to mass entertainment—movies and radio and tv."

**6. Financial man:** Finance is something he insists his top men understand and use to corporate advantage.

Why? Because "as far as money paid for talent and programing, the movie industry looks like a piker compared with tv. It took the picture industry 30 years to hit the point where tv is now, in terms of dollars paid for properties and talent."

AB-PT in the next four years will spend \$65 million on plant and color tv alone. "We are all in big business, very big business. The cost of doing business in television is even greater than the cost of doing business with television."

The ABC properties aren't paying off as the company anticipated a year ago. But "we're ahead of the point where we thought we'd be in the blueprint we made in 1953." The five-year plan assumed it would take that long before ABC TV reached a truly competitive status with the other nets.

(Please turn page)

**KSON**

“**1**”

**SAN DIEGO'S NO. RADIO STATION**

**PULSE**

**"Out of Home" & "In Home"**

Represented nationally by **FORJOE & CO.**





# **YELLOW ALERT!**

Seattle's 120 Yellow Cab drivers know what's going on in town.

That's why we made them Radio KING "stringers."

They report eye-witness news to their dispatcher. He relays "yellow alerts" to

the KING News Bureau by private wire.

Another reason people are saying:

"You Don't Miss a Thing,  
If You Stay Tuned to KING"

**FIRST IN SEATTLE**

**Radio KING**

50,000 WATTS—1090 KC  
ABC—BLAIR, INC.

ASSOCIATED WITH KING-TV, SEATTLE, WASH. AND KGW RADIO-TV, PORTLAND, OREGON



**baltimore's top-rated\***

**feature film show**

**saturdays at 11 pm**

**now has availabilities**

## **FIRST RUN FILM THEATRE**

**exhibiting a new host**

**of screen triumphs**

**selected from major**

**hollywood packages**

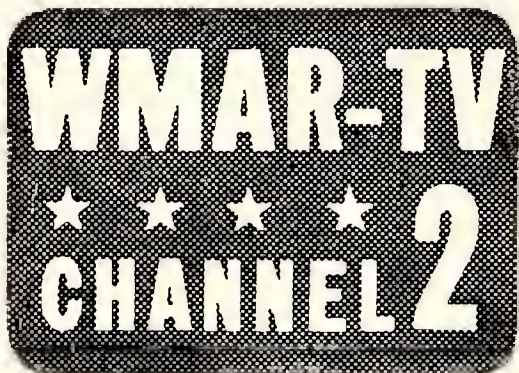
**full length productions** including:  
Diamond Jim, Adam Had Four Sons,  
Penny Serenade, Together Again, Bed-  
time Story, Ladies In Retirement, She  
Married Her Boss, It Had To Be You, A  
Night To Remember, House Of Seven  
Gables, The Doctor Takes A Wife.

**famous stars** including:  
Claudette Colbert, Melvyn Douglas,  
Ingrid Bergman, Fred Astaire, Rita Hay-  
worth, Fred MacMurray, Ginger Rogers,  
Cary Grant, Marlene Dietrich, Charles  
Boyer, Rosalind Russell, Ray Milland,  
Susan Hayward, Brian Aherne.

Maryland's  
Pioneer  
TV Station



\*April  
ARB  
Report



**SUNPAPERS TELEVISION, BALTIMORE, MD.**  
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COLUMBIA BROADCASTING SYSTEM  
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Chicago, Atlanta, Dallas, Los Angeles

Goldenson clears all bills, checks all financial statements from the owned and subsidiary enterprises, approves all major expenditures requested by the nine and one-half owned and operated stations (five tv, four and one-half radio).

**7. Citizen:** Goldenson's biggest growth company started with nothing seven years ago and this year will gross \$10 million. He's plowing toward a \$50 million yearly goal. The "company" is United Cerebral Palsy which he and his wife founded in 1950.

Their initial interest was prompted by the fact that one of their daughters has CP. But parental interest shortly became an all-encompassing public one with the Goldensons raising money for research, education and hospital clinics. They collected the first CP fund—\$75,000—in 1950 by sponsoring a variety show with 40 big name performers at a Westchester County country club.

Today, chairman of UCP for the third year, Goldenson helps direct and finance many medical research projects which are helping thousands of youngsters.

He's also interested and active in the therapy and rehabilitation of the old. His wife's father established the Home and Hospital for the Daughters of Jacob in New York, maintaining it for 600 persons as a family project.

**8. Family man:** Leonard Goldenson gets up at 6 o'clock in the morning, even if he has stayed in his ABC office until 3 that same morning. He gets up early so he'll have what may be the only chance during the day to talk with his youngsters, ask them what's happening at school, tie the family into a social unit even if only for a brief time. The youngsters are Genise, 13; Loreen, nine; Maxine, six.

They live in a big, rambling house in Mamaroneck, N. Y., with lots of ground and no ostentation. This lack of pretension, friends report, extends to home habits and his patterns of inconspicuous consumption. "Leonard has several cars—all small."

He drives one of them to work, checking in with his secretary at 8:45. Then a round of conferences (largely with Treys on tv matters)—a few by formal appointment—a lot of paper work, business luncheons but few dinners, nighttime meetings which often go on until midnight or afterwards.

He doesn't drink or smoke. These

abstentions may or may not have any influence on his vitality. His only concession to keeping in shape is playing tennis every Saturday and Sunday morning near his home. "Those two hours carry me through the week without exercise," he says.

One of his favored recreations, tapered off in the past few months because of his time-taking ABC reorganization, is seeing movies. He has a 60-seat movie theater in a wing of his home, equipped with both 16 and 35 mm projectors.

"I see kines, pilot films; I frequently borrow film shows I've missed from the other nets. I love double features, have run as many as four full-length features in an evening." He gets choice products from all movie producers, and in the past has entertained from 25 to 30 people as often as four times weekly with new films.

These aren't parties, as such. They're showings. He's looking for reactions but he never asks for them. "The moment you ask someone what they think of a picture, you're asking a leading question. I like criticism to be spontaneous, unsolicited—and I think women have better judgment on these matters than men do."

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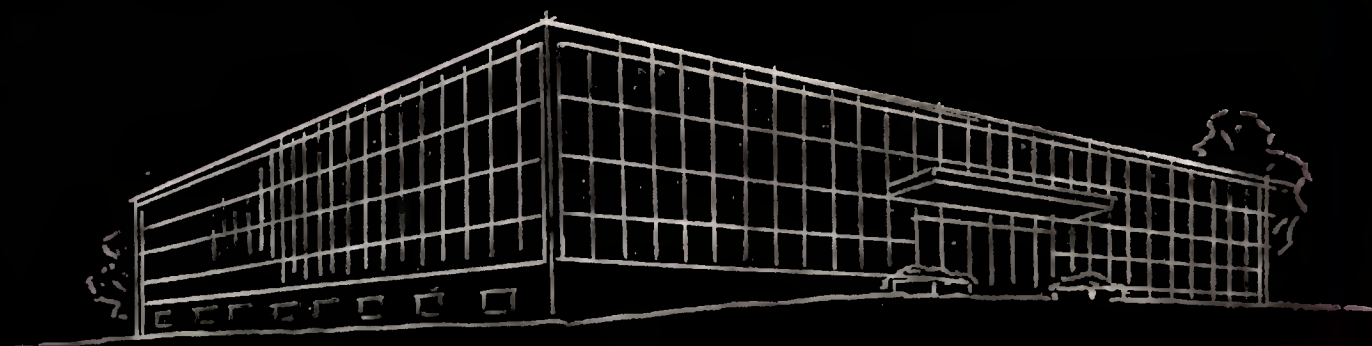


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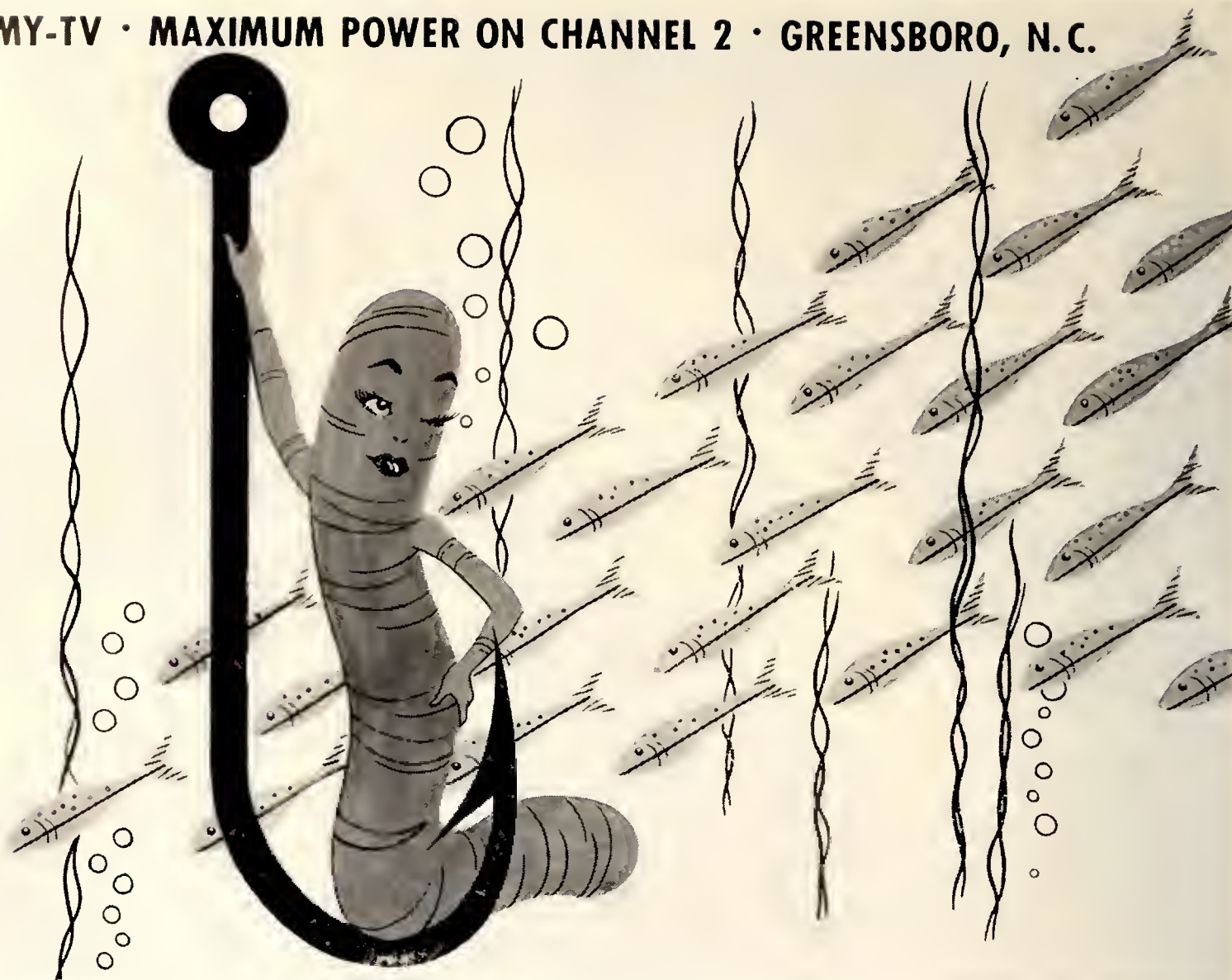
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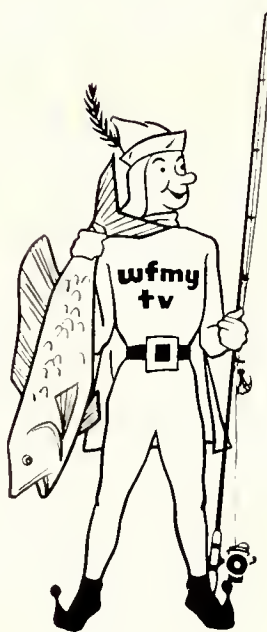


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# NEW AND RENEW

## NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Beltone Hearing Aid Co, Chi	Olian & Bronner, Chicago	ABC 330	Don McNeill's Breakfast Club two 5 min segs per wk start 16 Sept
Dodge, Detroit	Grant, Detroit	NBC 165	Monitor Sports segs; 1/2 spon; 22 June; 10 wks
Grove Labs, St Louis, Mo	Sidney Garfield, SF	NBC 16B	News of the World; M F 7:30-7:45 pm; one-min partics; 2B May; 10 wks
Grove Labs, St Louis, Mo	Sidney Garfield, SF	NBC 165	Nightline; T, W, Th 8:30-10 pm one-min partics; 2B May 10 wks
Interntl Ladies Garment Workers Union, NY	Furman, Feiner & Co, NY	ABC	ILGWU Anniversary Pgm; 10:05-11 pm 13 June only
Miller Brewing Co, Milwaukee	Mathisson & Assoc, Milwaukee	ABC 330	News; nine 5 min segs M-F 8:25 pm, Th 4 pm, F 2, 3, 4 pm; 1 July; 39 wks
Miller Brewing Co, Milwaukee	Mathisson & Assoc, Milwaukee	ABC 330	Sportscast; eight 5 min segs; Th & F 6 pm, Sa 1:25, 2:25, 3:30, 4:30, 5:30, 7:25 pm, 1 July; 39 wks
C. H. Musselman Co, Biglerville, Pa	Arndt, Preston, Chapin, Lamb & Keen, Inc	ABC 330	Don McNeill's Breakfast Club; three 5 min segs per wk start 16 Sept
Pabst Brewing Co, Chi	Leo Burnett, Chi	NBC 165	Monitor; 60 & 30 sec partics; 7 June; 13 wks
Pabst Brewing Co, Chi	Leo Burnett, Chi	NBC 165	Nightline; T, W, Th 8:30-10 pm, 60 & 30 sec partics, 4 June; 13 wks
Pepsi-Cola, NY	Kenyon & Eckhardt, NY	NBC 165	Monitor (Bob & Ray, Fibber McGee & Molly segs), 10 one-min & 10 thirty-sec partics; 15 June; 13 wks
RCA, NY	Kenyon & Eckhardt, NY	NBC 165	Monitor; Sa, Su; partics; 13 July; 8 wks

## RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chicago	Henri, Hurst, McDonald, Chicago	ABC 330	Don McNeill's Breakfast Club; five 5 min segs per wk, 1 July; 52 wks
Midas, Inc, Chicago	Bozell & Jacobs, Inc, Chicago	ABC 250	Paul Harvey News; M-F 6:30-6:35 pm; extended additional 39 wks
R. J. Reynolds, Winston-Salem, NC	Wm Esty, NY	NBC 16B	News of the World; M-F 7:30-7:45 pm; one-min partics; 1 July; 26 wks
Swift & Co, Chi	Mc-E, Chi	CBS 19B	Art Linkletter's House Party; F 3:15-3:30 pm; 7 June; 52 wks

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
G. Kenneth Adams	Galen E. Broyles, Denver, industrial advtg	Kal, Ehrlich & Merrick Advtg, Wash, DC, acct exec
Frank I. Allebaugh	Needham, Louis & Brorby, Chi, treas	Same, vp
Max D. Anwyll	Boston Post	Same, financial vp & secty
Irving Baldwin	Landers, Frary & Clark, New Britain, Conn, advtg prod mgr	Allenger Advtg Agcy, Brookline, Mass, acct exec
Edwin R. Barrows	Grey Advt, NY, acct exec	Wm Schaller Co, W Hartford, Conn, prod mgr
Howard Becker	Emil Mogul Co, NY, copy grp head	Richard K. Manoff, NY, acct exec
Alfred Paul Berger	Grey Advtg, NY, corp secty & gen mgr	Same, copy chief
Norman J. J. Berger	Foot, Cone & Belding, Chi, vp	Leber & Katz Advtg, NY, partner & gen mgr
Curtis Berrien	Needham, Louis & Brorby, Chi, controller	Reach, McClinton & Co, NY, vp & copy dir
Howard M. Brenneman	Dormin, Inc, NY, gen mgr	Same, treas
Emil Busching	Sullivan, Stauer, Colwell & Bayles, NY, time buyer & media coord	Same, vp chg of sls
Benita Camicia	Ross Advtg, Peoria, art staff	Clint Sherwood Advtg, SF, head publicity & pub rel's dept
John R. Carr	McCann-Erickson, NY	Anderson-McConnell Advtg, LA, mrktng dir
Jean Carroll	Lennn & Newell, NY, business mgr radio-tv dept	Compton Advtg, LA, media dir
Thomas B. Casey	J. Walter Thompson, NY	Same, research-media mgr
David S. Christy	KTLA, LA, supvtr traffic & cont	Anderson & Cairns, NY, asst acct exec
Henry W. Cleeff	Needham, Louis & Brorby, Chi, asst controller	Ogilvy Benson & Mather, NY, time-buyer
Frank Daniel	Leo Burnett, NY, acct supvtr	Ted Bates, NY, asst media supvtr
Robert F. Desmond	Bruce Payne Asso, vp & dir mrktng	Burke Dowling Adams, NY, art director
Betty Dickie	Amer Airlines, NY, dir community affairs	Bernie Ebert & Asso, LA, prod supvtr
Vincent W. Erickson	Ross Advtg, Peoria, art dir	Same, asst to treas
Robert G. Everett	Ketchum, MacLeod & Grove, Pitts-NY, merchdsng acct exec	Same, vp
Arthur P. Felton	Kudner Agcy, Inc, LA, pub rel's	Cunningham & Walsh, NY, same
Richard E. Fisher	BBDO, SF, acct exec	Lennn & Newell, NY, asso dir merchdsng
Robert L. Flink	Eisaman-Johns, LA, prod mgr	Same, acct exec client service
Lester E. Gallagher, Jr.	BBDO, NY, in chg tv-radio pgming	Same, dir of merchdsng dept
Maurice J. Garrett	Guild, Bascom & Bonfigli, SF, secty-treas	Same, LA liaison exec
Clayton G. Going	WWLP-TV, Springfield, prod	Same, acct exec
Marx Hartman	ABC Radio Net, NY, vp & asst to pres	Bernie Ebert & Asso, LA, acct exec
John Hoagland	Leo Burnett, NY, acct supvtr	Same, acct exec
Wm I. Hoffhine, Jr.	J. Mather Lupton Co, NY, asst prod mgr	Same, plus vp
Robert G. Holmes	Wank & Court & Lee, SF, secty-treas & partner	Houck & Co, Roanoke, Va, dir radio-tv dept
Ernest Lee Jahncke, Jr.	Buchanan & Co, SF, v-chrmn of plans bd & acct exec	Edward Petry, NY, vp & asst to pres
Dcwitt L. Jones	Operated own public rel's agcy, SF	Same, vp
Tcd Kcpes	NBC, NY, mgr pgm & fax pricing	Same, prod mgr
Victor Lee	Gardner Advtg, St. Louis, radio-tv prod supvtr	Honig-Cooper, SF, art director
Donald L. McGee	Benton & Bowles, NY, asso rsearch dir	Honig-Cooper, SF, merchdsng acct exec
George Miller	Edward Petry, NY, eastern sls mgr	Campbell-Mithun, Hollywood, acct exec
William J. Moore	Edward Petry, NY, acct exec	Benton & Bowles, NY, dir tv ops
Paul E. Nelson	Biddle Co, Bloomington, prod mgr	Aubrey Finlay Marley & Hodgson, Chi, acct exec
Peter H. Nicholas	WTVH-TV, Peoria, sls	Chas. W. Hoyt Co, NY, vp in chg research
Martin L. Nierman	BBDO, NY, in chg tv-radio planning	Same, vp & ntl sls mgr of tv div
Tcd Page	Allied Graphic Arts, NY	Same, asst sls mgr
Donald E. Perdue	Kudner Agcy, Inc, LA, liaison exec	Ross Advtg, Peoria, prod mgr
Wm R. Pinkney, Jr.	Robt M. Garrick, acct exec	Ross Advtg, Peoria, head tv-radio div
George Polk	BBDO, Hollywood, head tv-radio prod	Same, plus tv-radio pgming
Norman Raw		J. Mather Lupton Co, NY, asst prod mgr
Stephen H. Richards		Same, NY, acct mgr Buick Mtr div
Charles F. Rivers		Endorsements, Inc, NY, vp in chg western div
Don Rowe		Same, NY, tv-radio acct exec



# NEW AND RENEW

## ADVERTISING AGENCY PERSONNEL CHANGES *continued* . . .

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. R. Stebbins	Johnson & Johnson, New Brunswick, NJ, public rel's & merchdsng	Vic Maitland & Asso, Pittsburgh, dir of merchdsng
Robert Stefan	BBDO, Hollywood	Same, asst to vp Hollywood office & head of prod
William F. Treadwell	Leo Burnett, NY, mgr publicity dept	Same, vp
Don Trevor	ATV Film Productions, exec prod & dir	Doyle Dane Bernbach, NY, tv producer
Joseph J. Trout	Progressive Grocer Mag, NY, asso ed	BBDO, NY, grocery mrktng specialist
Virginia Voboril	Good H'skeeping Mag, NY, asso food ed	Kenyon & Eckhardt, NY, asst home economist
Nat Waterston	J. Mather Lupton Co, NY	Same, acct exec & prod supvr
William L. Wernicke	Morey, Humm & Warwick, NY, radio-tv dir	Same, vp
Ken Westerdale	Peoria art studio	Ross Advtg, Peoria, asst art dir
Max Wylie	Omnibus tv show editor	Lennen & Newell, NY, prod supvr tv shows NYC

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rudy Bergman	New York Daily News, NY, columnist & assoc radio-tv ed	CBS Radio, NY, press & info dept
C. R. Bramham	WSM-TV, Nashville, sls mgr	Same, comm mgr
Michael Burke		CBS-TV, England, dir of net pgms
Roger N. Cooper	ARB, Washington, DC, western div mgr	Same, stn relations mgr
William F. MacCrystall	KOA-TV, Denver, gen sls mgr	Head of new stn syndicate including KVOA AM & TV, Tucson, & KOAT-TV, Albuquerque
Thomas P. DeVito	ABC-TV, NY, assoc dir	Same, pgm service mgr
Dale Drake	KFJZ-TV, Fort Worth, ntl sls mgr	KLIF, Dallas, gen mgr
Merl L. Galusha	WGY, Schenectady, mgr	WRGB, Schenectady, mgr
George A. Greenwood	WNAX, Yankton, S. Dak, prom mgr	WSAZ, Inc, Huntington, W. Va, prom mgr
Tom Griscom, Jr.	WSM-TV, Nashville, acct exec	Same, local sls mgr
Richard H. Gurley, Jr.	WEEL, Boston, sls staff	WBZ-TV, Boston, acct exec
Burton H. Hanft	Screen Gems, NY, dir of business affairs	Same, vp in chg business affairs
Robert Kimball		WACA-TV, Atlanta, tv prom mgr
Richard F. McCarthy	WKRC-TV, Cincinnati, sls rep	Same, local sls mgr
Peter McGovern	Byron Productions, tv ed-researcher	NTA Film Network, NY, dir of net prom
Jack Miller	Buchanan & Co, LA, acct exec	KTVR, Denver, asst gen mgr
Harry Pertka	ABC-TV, NY, sls exec	NTA Film Network, NY, sls exec net sls
Robert B. Read	WKRC-TV, Cincinnati, local sls mgr	Same, asst gen mgr & gen sls mgr
Robert F. Reid	WRGB, Schenectady, sls mgr	WGY, Schenectady, mgr
William Seaman	ABC-TV, NY, pgm service mgr	Same, production mgr
George F. Spring	WGY, WRGB, Schenectady, sls	WRGB, Schenectady, sls mgr
Irving Waugh	WSM, Nashville, exec asst to pres & comm dir radio-tv	WSIX, Nashville, gen mgr radio & tv

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Leo Burnett, Chi	CBS 77	Arthur Godfrey Time; Th 10:30-10:45 am; 4 July; 9 wks
Campbell Soup, Camden, NJ	BBDO, NY	ABC	Colt. 45; alt F 10-10:30 pm; 18 Oct; 52 wks
Chesebrough-Pond's, NY	Mc-E, NY	NBC	Bob Cumming's Show; alt Tu 9:30-10 pm; 1 Oct; 52 wks
Florida Citrus Commission, Lakeland, Fla.	Benton & Bowles, NY	CBS 102	Arthur Godfrey Time; Tu 11-11:15 am; 28 May; 16 June eff, 11:15-11:30 am; 13 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	The Buccaneers; alt F 5-5:30 pm; 4 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Circus Boy; alt Th 7:30-8 pm; 19 Sept; 52 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Sir Launcelot; alt W. 5-5:30 pm; 2 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Superman; M 5-5:30 pm; 30 Sept; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Wild Bill Hickock; Tu 5-5:30 pm; 1 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Woody Woodpecker; Th 5-5:30 pm; 3 Oct; 26 wks
Oldsmobile, Lansing, Mich	D. P. Brother, Detroit	NBC	Six special 1 hr pgms starring Jerry Lewis; '57-8 season; dates & times tba
Pabst, Chi	Leo Burnett, Chi	NBC	Pabst Mystery Theatre; Su 9-9:30 pm; 29 June; 13 wks
Pepsi-Cola, NY	Kenyon & Eckhardt, NY	NBC	Annie Get Your Gun (1 1/2); W 8:30-10 pm; 27 Nov only
Pontiac, Pontiac, Mich	MacManus, J & A, Bloomf'd Hills, Mich	NBC	Annie Get Your Gun (1 1/2); W 8:30-10 pm; 27 Nov only
P&G, Cincinnati	Benton & Bowles, NY	NBC	Meet McGraw; Tu 9-9:30 pm; 2 July; 52 wks
Ralston Purina, St Louis, Mo	Gardner, St Louis, Mo	ABC 120	Broken Arrow; Tu 9-9:30 pm; 1 Oct; 52 wks
Union Carbide Corp, NY	J. M. Maches, NY	NBC	Omnibus (1 1/2); Su 4-5:30 pm; 20 Oct; 13 wks

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Motors, Detroit	MacManus, J & A, Bloomf'd Hills, Mich	NBC 148	Wide Wide World; alt Su 4-5:30 pm; 15 Sept; 40 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	CBS 119	Wild Bill Hickock; Su 12:30-1 pm; 2 June; 52 wks
Simoniz Co, Chi	Y&R, Chi	CBS 104	Art Linkletter's House Party; W 2:45-3 pm; 3 July; 52 wks

## NEW FIRMS, NEW OFFICES (Change of address)

Alfred Coile Co, Minneapolis, has moved to larger quarters in the Amer Hardware Mutual Bldg  
 Crosley Bdcstg Corp, Cincinnati, has moved its Eastern sls offices to 3 E 54 St  
 Cunningham & Walsh Inc, NY, has opened an office in the Melrose Bldg, Houston, Texas  
 Gannaway Productions Inc, Hollywood, has opened a sales office at 350 W 57 St, NY

Edward S. Kellogg Co, LA, has opened offices at B99 American St, San Carlos, Calif  
 Richard Lane has formed his own agency, Richard Lane & Co with offices at 220 W 39th St, Kansas City  
 Charles L. Rumrill Co, Rochester, has changed its name to The Rumrill Co, Inc, and moved to its new building at 1895 Mt. Hope Ave  
 W-CAR, Detroit, has moved to 500 Temple Ave

## STATION CHANGES

KCBC Radio, Des Moines, has appointed Devney, Inc, as its exclusive national sales rep  
 KCOP, LA tv station has been sold to Bing Crosby, George L. Coleman, Joseph A. Thomas and Kenyon Brown  
 KOVR-TV, Stockton, Calif, is now ABC's exclusive tv outlet for Sacramento-Stockton area  
 KPAC-TV, Beaumont, Texas, will become an optional affiliate of NBC tv network

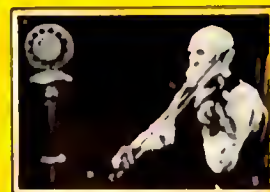
KPTV, Portland, Ore, is now the exclusive NBC tv outlet in Portland  
 KVEC-TV, San Luis Obispo, is now a satellite station of KSBW-TV, CBS tv affiliate in Salinas-Monterey, Calif  
 WDAK-TV, Columbus, Georgia, has changed its call letters to WTVM  
 WEAT-TV, Inc, West Palm Beach, Fla, have appointed Vernard, Rintoul & McConnell their stn reps  
 WFIE, Inc, now owns and operates WFIE-TV, Evansville, Ind, replacing Premier Television



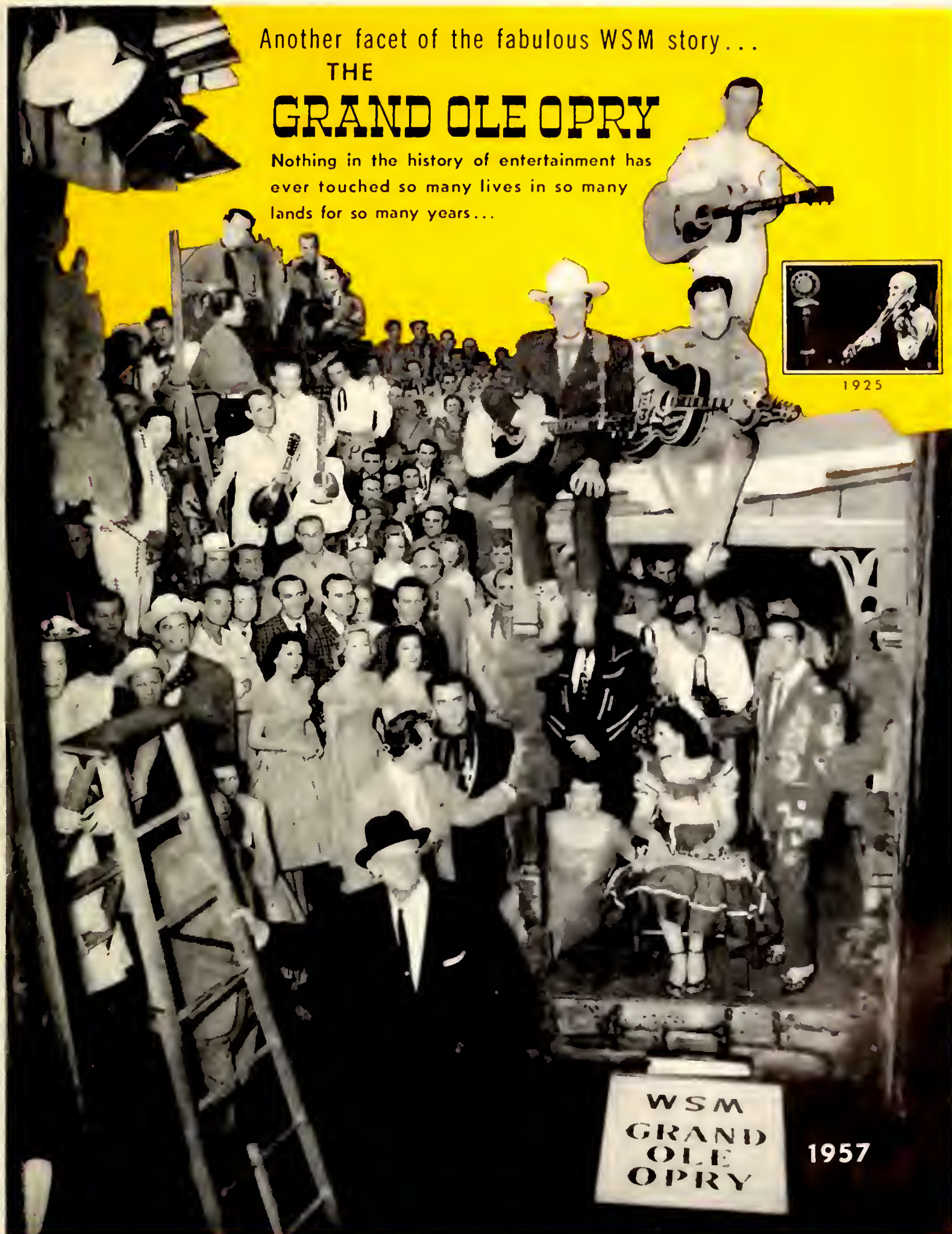
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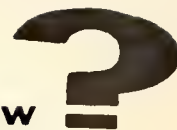
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# SPONSOR ASKS

## Can television comedy come back—and how



**Steve Allen**, *ABC TV, New York*

There is no question that the traditional comedy show—as we have come to know it in radio and television—is on the ropes. The old-line, stand-up comic who created a memorable pattern for so many years is fading, a victim not so much of age (although so many of our comics are growing old)



*"difficult to sustain high-level comedy"*

but of things like "over-exposure," lack of material and changing tastes on the part of viewers.

In fact, the comedy sketch—the 10- or 12-minute "bit"—is vanishing. There are few comedy or variety shows which present the sketch consistently (my show on NBC TV Sunday nights is one of them) and I am not giving away any trade secrets when I say that it is quite difficult to sustain high-level comedy in sketches week after week. Probably the lone exception to the Law of Over-Exposure, in my opinion, is Sid Caesar. I think the quality of the Caesar show, week after week, year after year, has been a tribute to the genius of this man and his organization; and I cannot believe that television will allow him to remain idle.

Is there a solution for improving the outlook of comedy in television? Well, for one thing, a new generation of comics and comedy writers must be developed. Comedians don't have the outlets they used to in the old days of abundant club and small hotel bookings. Also, they are frequently slung onto the big-time tread-mill without enough audience experience. Any answer to the problem involves the location, training and careful management of comedy personalities, both in the performing and writing field. The

question as to how this is to be accomplished has yet to be answered by the networks.

**Jack Philbin**, *executive producer, The Jackie Gleason Show, CBS TV, New York*  
There is a base canard making the rounds that tv comedy has been shorn of its prestige, dropped into a manhole and the cover clamped tight. In my opinion, nothing could be further from the truth.

The history of the tv entertainment business has been one of cycles wherein trends and phases are the pivots around which the industry revolves. We are in a period at the moment where the giveaway and western shows seem to have an unusual importance in our scheme of entertainment, and the comedy titans seem to have taken a temporary setback. If I remember correctly, industry executives were saying the same thing about the big comedy shows during the heyday of radio,



*"remove it from the weekly assembly line"*

but when the final accounting was in it was the comedian who outlasted the giveaway and variety shows.

The comedian has been the bulwark of the entertainment medium since the very beginning, and the laugh is now more therapeutically necessary to help relieve the strain of our everyday living. It's a kind of sustenance that is as important to us emotionally as food is necessary for our physical well-being.

The weekly tv comedy show revolving around star performers has become a monster with an insatiable appetite for good material, without which no comedian can exist, and our audiences are becoming more demanding

for new, different and more exciting approaches to entertainment. Therefore it seems that comedy, the most sensitive of the arts, should be removed from the weekly assembly line and presented on a once-a-month basis. This would allow the comedian, his writers and supporting players the luxury of time and adequate preparation to do justice to their talents.

The distress flares have gone up because such great comedians as Jackie Gleason and Sid Caesar have abandoned their regular weekly schedules, but let us not shed tears prematurely. I believe they'll be back. They've just gone fishing.

**Walter Craig**, *vice pres. in charge of radio and tv, Norman, Craig & Kummel, New York*

And how! Nature abhors a vacuum. Where there's a demand, a supply develops. Ever since the days of the court jester, there has been a demand for the comedian: and there will always be a demand, on the public's part, for him. Ergo: Comedians will "come back" (if they can be said to have "gone away").

Sponsors, and the comedians they sponsored, failed to foresee the "wear out" factor in tv's terrific saturation. Consequently, comics fastened onto characters and repeated them week-after-week in like situations to an audience that was preponderately the same year round. Quite naturally, the audience, as it became more and more familiar with the pattern, gradually departed until it fell below practical "pay-off" size. No one is particularly to blame. We were all sailing uncharted waters. That we found the shoals and can chart them, augurs well for those yet to come.

However, if your question had been "Can today's comedians come back?" my answer would be the same—"And how!" Every comedian worthy of the name is a good actor. His actions and reactions, his readings and his char-



acterizations, are all basically legit ones but broadened out for comedy purposes. He is the actor with a plus—the inherent ability to be funny. He has only one problem—the proper use of his talent. The answer must lie in a new approach, by the comic, to the tv medium.

Most comedians do not play them-



*"foresee the wear-out factor"*

selves as Jack Benny does. Rather, they find funny characters to play. (Gleason with his Timid Soul, bartender . . . ; Buttons with his punch drunk fighter, street urchin; Caesar with his Professor, the commuter). They find three or four that pay off big and they stay with them—history indicates they stay with them too long.

So I suggest we start to pick up the pieces by asking the comics and the writers to stop trying to take a set character or characters and repeating them week after week in situations that are merely variations on a basic theme. Let's ask them to remember the comic is an actor. Let's create new characters for him to play. The new characters will lead the writers into new situations, the new situations will trigger new gags, this new material will force the comedian to invent new mannerisms, different pacing and surprise readings, and the public will suddenly find the comic and his comedy stays "fresh."

It isn't easy but it certainly can be done. The comic won't need a whole new set of characters every week but should drop even highly successful ones after a few weeks, let them lie on the shelf awhile and then return them for another whirl when they will again seem sparkling new.

For my part, I could never sell comedians short. As a matter of fact, because of my feeling for comedy and comedians, our agency is in serious negotiations right now with a new comedian to develop a new comedy series along exactly these lines. So let's don't weep for the comics. Let's give them a moment to catch their breath, adapt to the world's most voracious medium so far, and they will answer your question. Comedy will be back—and how!

#### BENTON & BOWLES

Parliament Cigarettes  
"Restaurant Counter"

#### LEO BURNETT

Marlboro  
"Filter, Flavor, Flip-top Box"

#### CAMPBELL EWALD

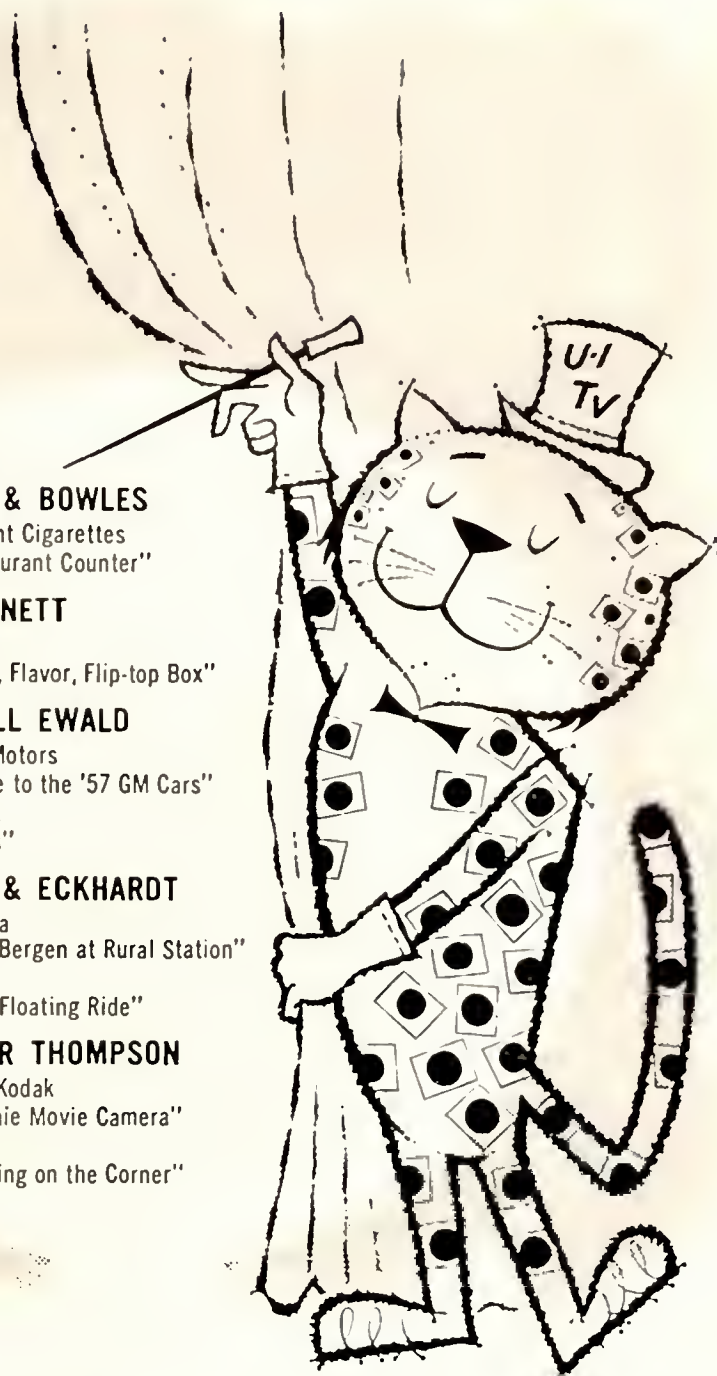
General Motors  
"Salute to the '57 GM Cars"  
Chevrolet  
"Rebus"

#### KENYON & ECKHARDT

Pepsi-Cola  
"Polly Bergen at Rural Station"  
Mercury  
"1957 Floating Ride"

#### J. WALTER THOMPSON

Eastman Kodak  
"Brownie Movie Camera"  
Ford  
"Standing on the Corner"



## We're happy to put you on the spot!

Congratulations to Benton & Bowles, Leo Burnett, Campbell Ewald, Kenyon & Eckhardt and J. Walter Thompson for those television commercials recently selected by the 4A's as outstanding examples of improvement in advertising content.

We are proud to have played a part in producing them.

### UNIVERSAL PICTURES TELEVISION DEPARTMENT

"There's no substitute for experience"

New York Office — 445 Park Avenue  
Telephone: PLaza 9-8000

Hollywood Office — Universal Studio, Universal City  
George Bole in charge of Production  
Telephone: STanley 7-1211

Write for free illustrated brochure

**U-I**   
**TV**  
FOR THE  
PROFESSIONAL TOUCH



**Funny!**  
**will they**





**But—  
all laugh?**

TV comedy is not a funny business. What seemed hilarious at a story conference can fall flat at airtime. Film can help here—in many ways! With film, pre-testing is easy... laughs can be measured, highlighted—"fluffs" cut out... stations and time lined up with far more control. That's why a good comedy show is a better comedy show on **EASTMAN FILM**.

For complete information write to:

**Motion Picture Film Department  
EASTMAN KODAK COMPANY  
Rochester 4, N. Y.**

**East Coast Division  
342 Madison Ave.  
New York 17, N. Y.**

**Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.**

**West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.**

**or W. J. GERMAN, Inc.**

Agents for the sale and distribution of  
Eastman Professional Motion Picture Films,  
Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

**Be sure to shoot**

**IN COLOR...**

**You'll be glad you did**

*National and regional spot buys  
in work now or recently completed*

## **SPOT BUYS**

### **RADIO BUYS**

**General Foods Corp.**, Maxwell House div., Hoboken, N. J., is purchasing time in 25 scattered markets to promote its instant coffee. Schedule started 10 June for two-to-seven weeks depending upon the market. Ten- and 20-second live announcements will be broadcast 7 to 9 a.m. to reach both men and women. Semi-saturation frequency in each market will be about 25 announcements per week. Buying is completed. Buyer: Grace Porterfield. Agency: Benton & Bowles, New York.

**Lever Bros.**, New York, is planning a campaign for Ocala, Orlando, Tampa, St. Petersburg and Lakeland, Fla., to test its Praise, a new toilet soap. Campaign will begin 8 July for 52 weeks. Minute, 20 and 30-second e.t.'s will be slotted during daytime hours. Frequency per week in each market: 14. Buying is completed. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, New York.

**Chesebrough-Pond's Inc.**, New York, is initiating a campaign in 125 markets for its Vaseline hair tonic. The area covered will be the Southeast, Southwest, West Central and Pacific states; 26-week campaign will begin 1 July. Minutes will be placed primarily during early morning and late afternoon to reach a male audience. Frequency per week in each market: five to 15. Buying is one-fourth completed. Buyer: Charles Willard. Agency: McCann-Erickson, New York.

**Westinghouse Electric Corp.**, Pittsburgh, is going into many major markets to promote its air conditioners. Short-term campaign is calculated to reach a family audience. E.T.'s will be placed during early-morning hours; saturation frequency will vary from market to market. Buying is completed. Buyer: Tom Hollingshead. Agency: McCann-Erickson, New York.

**Sterling Drug Inc.**, National Brands division, is planning a West Coast campaign for its insecticides and rat poison. Schedule will start 1 July and run through 30 November. Minute participations in farm programs and five-minute service shows, are being sought during the early-morning and noon-hour periods. Frequency per week in each market: five. Commercials for d-Con Ready Mix and Rid-X will be both e.t.'s and live. Buying is half-completed. Buyer: Bob Hall. Agency: Thompson-Koch, New York.

### **RADIO AND TV BUYS**

**Liggett & Meyers Tobacco Co.**, New York, is entering West Coast markets for its Oasis cigarettes. Four-week campaign will begin shortly in California and then moves into Oregon, Washington and Arizona as distribution is extended. Television frequency: four to five per week in each market; radio—over 30 per week in each market. Other major markets will be added as distribution is expanded. Buying is completed. Buyer: John Morena. Agency: McCann-Erickson, New York.



## TV RESULTS

### USED CARS

SPONSOR: L. O. Gates

AGENCY: Direct

**Capsule case history:** Television made a perfect score on this one; over a 13-week period L. O. Gates, automobile dealer, sold every used car it advertised on tv. Last November, Gates completed a 26-week contract for two announcements a week on WNDU-TV. Results to that point were such that they bought a 52-week renewal order for three announcements a week. Since 19 November, one of the three weekly announcements has been used exclusively to promote the sale of used cars. During the 13-week period following the first of these announcements every one of the used cars featured on television was sold. The sales occurred either the next day or within a week. It was noted that although display material and classified ads are sometimes used, customers consistently ask to see "that car on tv." The cost per announcement per used car sold was \$36. Gates sales are hitting an all time high with the aid of tv.

WNDU-TV, South Bend-Elkhart

PURCHASE: Announcements

### HAM

SPONSOR: H. L. Handy Co.

AGENCY: Hoag & Provandie

**Capsule case history:** Television proved to be a natural for introduction of H. L. Handy's new product improvement Ham-in-the-Pan. Tv commercials enabled the advertiser to demonstrate very graphically the major benefits of this new type of pre-cooked ham. Ham-in-the-Pan is a boneless, fruited ham which comes to the consumer fully cooked and candied in an aluminum-foil pan. After the ham is heated, which is the only preparation necessary, the pan can be thrown out. The basic appeal of the convenience of the throw-away pan was emphasized in commercials carried by WHCT-TV. This campaign spearheaded the Ham-in-the-Pan promotion in the Hartford market area. The tv saturation consisted of 24 one-minute announcements broadcast on WHCT-TV during the big pre-Christmas ham weeks, 10 to 21 December. Scrubbing pans must be Hartford's pet peeve—the tv campaign gave the new products a flying start.

WHCT-TV, Hartford, Conn.

PURCHASE: Announcements

### MILK

SPONSOR: Leatherwood Co.

AGENCY: Direct

**Capsule case history:** This dairy advertiser gained 500% in sales of half-gallons of Leatherwood Homogenized Milk by means of a special merchandising campaign based on *The Cisco Kid's* popularity with television audiences. To introduce their new two-quart container, which features pictures of Cisco and his sidekick Pancho with copy about the show, Leatherwood offered a plastic Cisco Kid tumbler as a package-attachment premium. The offer was advertised just twice on *The Cisco Kid* program on WHIS-TV. Commercials indicated that the tumbler would be available for two days only. As a direct result of the two exposures on WHIS-TV, Leatherwood sold its entire stock of 15,000 special cartons long before the close of the weekend offer. W. S. Brank, general sales manager of the dairy company, estimates that these 15,000 sales represent purchases by three out of every four families in the Bluefield, W. Va. area.

WHIS-TV, Bluefield, W. Va.

PURCHASE: *The Cisco Kid*

### REAL ESTATE

SPONSOR: Zweifel Realty Co.

AGENCY: Direct

**Capsule case history:** Zweifel Realty Co. achieved a new kind of success through television advertising. Its tv campaign brought so much new business that the firm was forced to suspend its commercial schedule or risk being completely swamped. Zweifel Realty, a small real estate agency, wanted to increase its property listings through tv advertising. With a restricted budget, the firm invested just \$19 per week in television. Zweifel bought alternate week co-sponsorship of an early evening weather cast (aired from 6:10 to 6:15 p.m. on KROC-TV). Commercials were broadcast four times between 25 March and 10 May. After just these four appearances Zweifel's property listings had increased to a point far beyond the company's physical ability to handle them. Suspension of tv was necessary to catch up with the landslide of listings, though Zweifel Realty plans a return to KROC-TV when it is able to handle tv results.

KROC-TV, Rochester, Minn.

PURCHASE: Weathercast



*John H. DeWitt, Jr., President  
WSM and WSM-TV, Incorporated  
announces the appointment of*



**H i B r a m h a m**  
**a s**  
**C o m m e r c i a l M a n a g e r**  
**W S M - T V**

Mr. Bramham has been Local Sales Manager of WSM-TV for the past seven years. In his new capacity he will have direct supervision of all national and local sales. He brings to his new position a comprehensive sales and advertising background which includes radio, and outdoor advertising as well as television.





**BOTH "BOUNCED" TO  
NO. 1 STATIONS**  
ratings **STILL**  
on the climb! . . .

**KOBY IN SAN FRANCISCO—**  
KOBY is the radio success story of the year! All ratings have zoomed showing KOBY No. 1 independent in the nation's 7th largest market. March-April Pulse—weekdays 6 a.m.—midweek 7.3. Saturdays 7.6, Sundays 9.3. March-April Hooper—weekdays 7 a. m.-6 p. m. 21.3. Saturdays 27.9, Sunday 34.7. Nielsen agrees—rates KOBY at 21,100 NSI 6 a. m.—midnight. KOBY operates full time . . . 10,000 watts make it the entire bay area's most powerful independent. Represented nationally by Edward Petry & Company, Inc.

**KOSI IN DENVER—**  
the No. 1 independent and ratings continue to climb! April-May Hooper 17.2 a. m., 21.4 p. m. share; February Pulse 15.5 all day average . . . there's no limit to KOSI's popularity. KOSI sells with 5000 watts day time—operates full time. A "must" buy in Denver. Represented nationally by Forjoe.

**MID-AMERICA**  
**Broadcasting Company**

In Greenville, Mississippi WGVM  
is No. 1 in Hooper and Nielsen

## News and Idea WRAP-UP

### ADVERTISERS

Ideal Toy Corp. (which pulled itself out of the red back in 1935 when it brought out the first Shirley Temple doll) may again back the moppet star—this time on tv.

The toy company's television plans for fall will take one of these four courses:

- NTA's Shirley Temple re-issue package
- Network tv show
- Interstate TV's *Kite Flight*
- Heavy spot tv in 45 markets, if no show is selected.

The Temple movies currently are running ahead of the rest of the field with Ideal particularly since the company plans to re-issue the Shirley Temple doll this fall.

Ideal is increasing its tv budget by 50% this coming fall to bring it up to \$300,000. The toy company's agency, Grey, is now researching the various show suggestions which also include several network kidshows plus NBC TV's *Hans Brinker* special.

**Quick takes: Borden's Elsie the Cow** "name the twins" contest pulled a total of 2,963,103 entries. The Reuben H. Donnelley Corp., handlers of the contest, report that this is a record for contests of this kind . . . **P. Lorillard** offers this twist on the current custom of buying pop melodies for use in singing commercials: the tobacco company has just sold the original melody of its Kent cigarette singing commercial to Tin Pan Alley for use as a popular tune. Aladdin Records has used the theme as an instrumental and also put lyrics to it in a number called "For Love."

**People making news: Bette Doolittle** has been appointed director of women's press and radio-tv relations for the Grocery Manufacturers of America . . . **David Mazer** has been named cup and container product manager at Hudson Pulp & Paper Corp. . . . Job title changes at the Dr. Pepper include **W. W. Clements** from vice

president and general sales manager to vice president-marketing and **Robert L. Stone** from assistant general sales manager to sales manager . . . **Ralph Fields**, Reynolds Metals Co. veteran executive, has been named to the newly created post of director of sales promotion and merchandising for all consumer markets . . . **Edward R. Bartley** has been named manager of marketing research at B. F. Goodrich Tire Co. . . . **Claire G. Ely** has been elected vice president in charge of marketing for Maytag effective 1 Sept. He succeeds Roy A. Bradt who is retiring as vice president.

### AGENCIES

**N. W. Ayer**, which has handled the **Dole** account for Hawaiian Pineapple Co. for 25 years, bows out of the account 1 October.

Dole will move over to FCB which now has the rest of Hawaiian Pineapple's business.

In announcing the disassociation, Ayer said the move was due to the agency's "basic disagreement with marketing programs adopted by Hawaiian Pineapple."

The company currently is diversifying and test marketing other fruit and vegetable products under the Dole label.

**North Advertising** has worked out an affiliation arrangement with **Clifford Gill Agency**, Beverly Hills, Cal.

Under the set-up North's West Coast office force will move into the Gill shop under the direction of Clifford Gill.

Don Paul Nathanson, president of North, emphasized that both agencies "will continue to serve their respective accounts at separate entities though pooling their talents and facilities."

**"88 Current Merchandising Concepts—and Their Practical Application,"** fourth in a series of studies by E. B. Weiss, director of merchandising at Doyle-Dane-Bernbach, has



just come off the press. This latest study is a collection of ideas and suggestions designed to help both manufacturers and retailers move products quicker and with more profit.

**New agency appointments:** Clinton E. Frank for Toni's new hair color rinse, Bright'ning. Hill Blackett, Jr. is the account supervisor . . . Birmingham, Castleman & Pierce for the Julian Freirich Co., meat packers. The agency will handle radio, tv and newspaper advertising . . . Cunningham & Walsh for Beatrice Foods' dairy division (Meadow Gold) as of 1 August . . . Milton Weinberg Advertising for Rol Rite BE Pen Co. Campaign will be launched in California and then go national in behalf of new BB Bel-Air \$1.49 model . . . Kastor, Farrell, Chesley & Clifford for Lanolin Plus. A \$2.5 million campaign is planned and air media will be used. New agency will also handle test marketing for several new products . . . Gardner for Grove's Bromo Quinine Cold Tablets with billings of about \$1 million.

Guild, Bascom & Bonfigli has resigned the Regal Pale Brewing account. The account bills over \$1.5 million.

**People on the move:** Frank Daniel has joined Ted Bates as assistant media supervisor. Daniel comes from Lennen & Newell . . . Howard Becker has moved to Richard K. Manoff as an account executive. Becker formerly was with Grey . . . George Miller, formerly head of his own p.r. agency in San Francisco, has moved to Hollywood and Campbell-Mithun as an account executive . . . Nat Waterson has been promoted to account executive and production supervisor at John Mather Lupton Co. At the same time Ted Kepes has been upped to production manager and Norman Raw has been made assistant production manager . . . Virginia Vaboril has left Good Housekeeping to join K&E as assistant home economist . . . Curtis Berrien has left FCB to become vice president and copy director at Reach, McClinton. Other new appointments at the agency include: Frank Sharpe as traffic control manager. Stephen Holdampf, Jr. as production manager and Henry R. Jaeger as assistant production manager . . . Frank McQuillen is the new operations man-

ager for Maxwell Associates, Philadelphia . . . Irving Baldner has been appointed account executive at the Allenger Advertising Agency, Brookline, Mass. . . . James W. Carey, Benedict W. Law and George Lasezkay have been appointed to the account executive staff at Comstock & Co., Buffalo . . . William J. O'Donnell, BBDO v.p. and media head, and James R. Schuele, legal counsel, have been named assistants to the agency's general manager, Charles H. Brower . . . Werner Michel, formerly with B&B, has joined Reach, McClinton &

Co. as radio-tv director . . . Pieter P. de Kadt has left Alfred Politz Research to join the N. W. Ayer radio-tv department in New York . . . Gene Cuddeback, formerly of Buchanan-Thomas, has joined Cary-Hill as manager of the Omaha office. Cuddeback succeeds Virgil Clark who has become director of the special food and packaged goods division. Dick Moon has also joined Cary-Hill as an account executive in the Kansas City office . . . Stuart Heinemann, former general manager of Allied Advertising Agency, has joined Anderson-McConnell, Los



**\* IN 51 OF 72 COMPETITIVE  
Daily QUARTER HOURS in Rochester, N.Y.  
and tied for first Four times!**

	WHEC	STATION B	STATION C	STATION D	STATION E	STATION F**
<b>FIRSTS</b>	<b>51</b>	13	4	0	0	0
<b>Ties for First</b>	<b>4</b>	1	3	0	0	0

\* Latest Rochester Metropolitan Area PULSE, March 1957  
(Mondays thru Fridays—Sign on to Sign-off)  
\*\* Station signs off at local sunset.

**WHEN WHEC SPEAKS . . . ROCHESTERIANS LISTEN!**

BUY WHERE THEY'RE LISTENING: —

# WHEC

NEW YORK  
5,000 WATTS

of Rochester

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



Pictures of the week including a coronation,  
a bowling match, a new approach to electioneering

## PICTURE WRAP-UP



**Longevity** with CKLW, Detroit, is celebrated by 25-year employees. At station party (l. to r.) as J. E. Campeau, president, cuts cake; Walter Collins, W. Gatfield, and Gordon Fleming gather around



**Coronation** awaited Alan Flouton of Compton advertising on the anniversary of his 20th year with the agency. Account supervisor Flouton found the office prepared to celebrate. Arrows led him to the throne room where he was installed as king. Setting was replete with crown, carpet and full dress portrait



**The game's over** and William L. Putnum (l.), treasurer and general manager of WWLP, and Gustave Nathan, commercial manager of WKNB, New Britain, Conn., examine scoresheet. Match was won by WNBC-WKNB team



**Program** for *Great Albums of Music* is checked by gen. mgr. Ivan Newman (l.) and pres. E. W. Scudder, WVNJ, Newark



**Transfer** of stations is completed. Wes Putnam, v.p., Time Inc. hands check to Harry M. Blum, WFBM, WTCN, WOOD radio, tv are involved

**A new approach** is shown by Herman Paris, v.p., WWDC Radio, Washington, as he campaigns for a post on the board of directors of the Advertising Club of Washington





*Again...*

## **Detroit's Baseball Station**

# **WJBK** RADIO

**MICHIGAN'S MOST POWERFUL  
INDEPENDENT STATION**

10,000 Watts Days . . . 1000 Watts Nights

1500 KC

**TOPS IN NEWS, MUSIC and SPORTS**



Represented by  
**THE KATZ AGENCY, INC.**  
STORER NATIONAL SALES HDQTRS.  
625 Madison, New York 22, N. Y.  
PLaza 1-3940

All Detroit Tiger Games...  
**Night and Day...at Home and Away**



Angeles, as an account executive . . . **Richard McShane Kelly** has joined SSCB as v.p. and account supervisor . . . **Walter A. Tibbals**, formerly with BBDO, has joined Anderson-McConnell, Los Angeles, as head of the radio-tv department . . . **Norman A. Church** has joined the Los Angeles office of BBDO as an account executive . . . **Deane Uptegrove**, executive v.p. at Humphrey, Alley & Richards, has been appointed head of the agency's New York office.

**New agencies and mergers:** **Frances, Morris & Evans** has just opened its doors in New York . . . **Russell Kolburne** has resigned from Grant & Wadsworth to open his own agency in New York . . . **The N. A. Winter Advertising Agency**, Des Moines, and **The Biddle Co.**, Bloomington, Ill., will merge effective 1 July.

## NETWORKS

One of the programing trends of the 1956-57 season that appears to be reversing itself for the upcoming fall term is the regularly scheduled "long" show pattern.



**"GEE!** Now there's a detergent!"

Commercials on WGN-TV have a way of getting results because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

While the weekly or alternate week long show of an hour or more was on the upswing in nighttime tv last season, a look at the upcoming fall schedule shows the long program has lost ground—and there is little room left to fit an hour stanzas. ABC TV has three hour time blocks open and NBC TV has one hour show set, but unsold.

Comparing last season's quota of long nighttime shows with those set for next season:

1957-58	1956-57
23	32

Some facts and figures on NBC Radio's *Monitor* as it celebrates its second anniversary on 16 June:

- The week before the program went on the air in 1955 it was 70% sold out, with close to \$1 million in net billings.
- Billings during the second year reached \$3.3 million—a 35% increase.
- Availabilities for this, the anniversary month, are already 93% sold out.

During the past two years over 80 advertisers have bought time on *Monitor*, using 10,485 participations.

**Fall network tv programing notes:** ABC TV which thought it had R. J. Reynolds all set to sponsor a half-hour version of *Wire Service* on Monday nights this week found the deal was off . . . **Eve Arden's new series, *It Gives Me Great Pleasure***, is definitely set for the Tuesday 8:30-9 p.m. spot on CBS TV. **Lever Bros.** and **Shulton** will sponsor . . . **Chrysler** plans to continue to scatter some *Shower of Stars* specials amidst its *Climax* series (CBS TV Thursday 8:30-9:30 p.m.).

**Current network tv programing notes:** NBC TV's *Tonight* (Amer-

in  
**BATON ROUGE**  
the  
**OK** Negro Radio Buy  
is  
**WXOK**

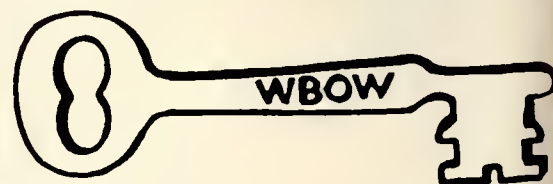


**30 Years Young**  
**June 15th**

# WBOW

1230 ON THE DIAL IN  
TERRE HAUTE, INDIANA

**THE KEY TO THE GREAT  
WABASH VALLEY**



SERVING TERRE HAUTE, VIGO COUNTY, THE GREAT WABASH VALLEY, AND 8 OTHER POPULATED COUNTIES.

IF YOU WANT TO REALLY MOVE A PRODUCT IN THIS METROPOLITAN HOOSIER MARKET — CALL, OR WRITE

RALPH A. PETTI, JR.  
GENERAL MANAGER  
RADIO, WBOW, INC.

Represented by **WEED**

TERRE HAUTE, INDIANA'S  
MOST LISTENED TO STATION

# WBOW

Entertainment  
Headquarters  
at

1230 on Everyone's  
Radio



# **YOU WIN, MISS REGGIE SCHUEBEL!**



**Just tell us when you want to leave  
for Bermuda...we'll do the rest.**

*And congratulations on this slogan:*

**"The SELLibrated Station  
of the Golden Valley."**

*and the WHTN-TV giveaway goes on...*

**\$175 to MR. LEE GAYNOR  
\$75 to MISS KAY KNIGHT**

*and on...* additional prize winners have been notified by mail.

## **Contest Judges:**

Ken Cowon, Eastern Sales Manager, BROADCASTING-TELECASTING • Norman R. Glenn, Editor & President, SPONSOR MAGAZINE  
Robert Hutton, Promotion Mgr., TV Div., EDWARD PETRY & CO., INC. • Sol Paul, Publisher, TELEVISION AGE

*Thanks to all of you for getting in the act...*

# **WHTN-TV**

**CHANNEL 13**

**ABC Affiliate**

**316,000 Watts**

**Huntington, W. Va.**

**A  
COWLES STATION**

**ROBERT R. TINCHER, GENERAL MANAGER**

**Represented by  
Edward Petry & Co., Inc.**





CHERCHEZ  
LA FAMILY  
BUYER.  
SHE OFFERS  
YOU A LOVELY  
SALES CURVE  
ON **KOIN-TV**,  
PORTLAND, ORE.  
EXCLUSIVE 30-  
COUNTY COVER-  
AGE... RATINGS  
YOU WISH  
EVERYBODY HAD.

The boys from  
CBS-TV Spot Sales  
have her vital  
statistics in their  
little black book.



*ica After Dark*) show will say good night and good-bye in the middle of July. Replacement will be Jack Paar in what sounds like a new version of Steve Allen late night series, which was replaced by the hot-spots hopscotching show currently in the 11:30-12:30 a.m. time slot . . . **Max Factor** will go in as alternate sponsor on *Those Whiting Girls* (CBS TV, Monday 9-9:30 p.m.) starting 8 July. Factor replaces P&G. Agency for the cosmetic firm is Anderson-McConnell.

**The longest surviving variety show, *Ed Sullivan***, will mark its ninth anniversary on 28 June.

**New job appointments:** William Seaman promoted to production manager for ABC TV . . . **Thomas P. DeVito** upped to program service manager for ABC TV.

## TV STATIONS

Persons broadcasting in behalf of a political candidate or issues in Ohio are now required by law to identify themselves.

Another requirement: All such broadcasts must identify either the chairman or secretary of the organization behind them.

The chances are that this legislation will be tested in court on constitutional and other grounds: interference with free speech with Federal powers.

**WWLP**, Springfield, Mass., is planning to set up a system of translator stations throughout Western New England.

The station, which already has one satellite located in Winchester, N. H., and servicing Greenfield, Mass., has applications pending for four more translators to be located in Bennington, Vt., Rutland, Vt., Lebanon, N. H., and Newport, N. H.

William L. Putnam, general manager of WWLP, and George Townsend, v.p. and chief engineer, say the translators will provide a city service signal fringe areas. They also feel that the use of translators may solve the

problem of making uhf as efficient as vhf as far as tv coverage is concerned.

**Ideas at work:** **WSTV-TV**, Steubenville, O., has gotten out a merchandising directory for the use of its sponsors. Directory covers department, variety, drug, food and hardware stores in the station's coverage area . . .

**KFMB-TV**, San Diego, submits this answer to critics of radio and tv licensees and operations: a bound compilation of sample clippings and letters which record the station's public service contributions. A copy has been sent to each FCC commissioner as well as many other prominent legislators to point up the record of the broadcaster's contribution to his community.

**Tv applications:** Between 3 and 8 June one construction permit was granted, three applications for new stations were filed and one station took to the air:

Construction permit went to Mid-Florida Tv Corp. for Channel 9, Orlando, Fla.; permit allows 103 kw visual.

Applications include: Wistenn, Inc., Milwaukee, for Channel 42, St. Louis.

**Keep your eye  
on these  
Plough, Inc.  
stations:**

**Radio Baltimore  
WEAO**

**Radio Boston  
WCOP**

**Radio Chicago  
WJJD**

**Radio Memphis  
WMPS**

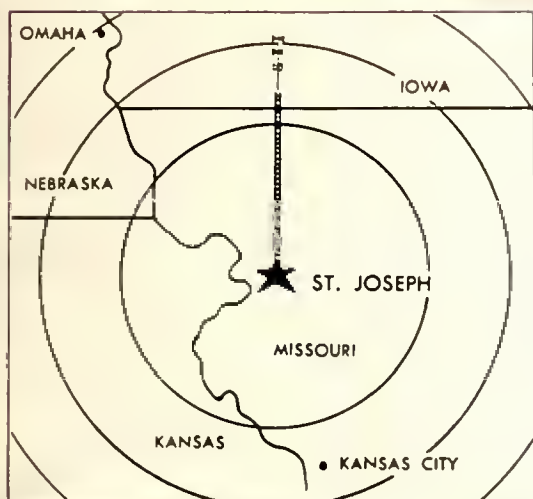


GOING PLACES  
**WJAN**  
**SPARTANBURG, S.C.**  
Call: Grant Webb & Co. Inc.



**NOW TELECASTING ON**

**FULL POWER  
100,000  
WATTS**



## **IN ST. JOSEPH, MISSOURI**

It's the biggest news for the St. Joseph, Missouri, 37 county area since the Pony Express . . . KFEQ-TV, St. Joseph's only television station, has now completed television's unbeatable combination . . . 100,000 watts maximum power, television's most efficient channel 2, and an 810 foot tower.

Over 888,100 people will now receive KFEQ-TV's stronger, clearer picture. This superior picture plus a programming powerhouse that includes three great networks . . . CBS-TV, ABC-TV and NTA Film, popular local shows, top syndicated programs and famous feature films. It all adds up to increased selling power for you in this four state market. See your Blair representative for further details.

**CHANNEL 2 — CBS — ABC — NTA**

**KFEQ-TV**

**2**

**ST. JOSEPH, MISSOURI**  
**A KENYON BROWN STATION**

*Blair Television Associates Rep.*



## KINDERGARTEN IS FOR KIDS!



... BUT YOU SELL ADULTS  
TO GET RESULTS!

Direct your commercial message to  
the listeners who are in a position  
to buy! 92% of KGB audience is  
in the adult category!

## SAN DIEGO...

now has a CITY population of  
500,000 (based on the recently com-  
pleted State Census and on overall  
County population in excess of  
800,000)!

Sell this billion dollar market by  
exposing your Client's message to  
the 92% adult audience on San  
Diego's FIRST station ...

RADIO **KGB** RADIO  
Mutual Don Lee Network  
H - R Representatives

22.27 kw visual, with tower 442 feet  
above average terrain, plant \$144,500,  
yearly operating cost \$320,000; West  
Virginia Radio Corp., Morgantown,  
W. Va., for Channel 5, Weston, W. Va.,  
100 kw visual, with tower 1000 feet  
above average terrain, plant \$600,586,  
yearly operating cost \$360,000; and  
Telecasting, Inc., Pittsburgh, for Chan-  
nel 5, Weston, W. Va., 26.8 kw visual  
with tower 1000 feet above average  
terrain, plant \$308,739; yearly operat-  
ing cost \$231,201.

New station on the air is WRLP,  
Greenfield, Mass., Channel 32. Station  
is WWLP, Springfield, Mass., satellite.  
**KONA-TV**, Honolulu, which has  
changed 40% of its programing since  
the first of the year, is holding a  
double-barreled station promotion con-  
test based on the new lineup. Prizes  
for viewers and prizes for agency, ad-  
vertiser and other industry firms.  
Clever contest announcement and entry  
blank is made to look like a blueprint  
since first prize for viewers is a house.

**Personality notes:** **Gene Pierce**,  
manager of KPIC, Roseburg, Ore.  
(KVAL-TV, Eugene, Ore. satellite),  
will return to the Eugene station to  
become manager of local account serv-  
ice and **Aaron Boe** will leave the sales  
staff of KVAL-TV to become manager  
of KPIC ... **James V. McNeil** has  
been appointed traffic manager of  
WTIC-TV, Hartford, Conn. ...  
**Charles W. (Chad) Mason** has  
been made program director for  
WSUN-TV, St. Petersburg, Fla. ...  
**Eugene J. Muriaty** is now promotion  
manager for WTIC-AM&TV, Hartford,  
Conn. ... **William G. Walker** has  
been appointed promotion and pub-  
licity director for WFGA-TV, new sta-  
tion under construction in Jackso-  
ville, Fla. ... **Robert L. Lamb** moves  
from the position of sales manager of  
Crosley's Chicago office to sales man-

ager of WLW-I, Indianapolis on 1  
July ... **Gene Walz** is leaving KYW-  
TV, Cleveland, to go to Miami as ex-  
ecutive producer for WCKT-TV ...  
**Ced Price** has been appointed man-  
aging director of CKGN-TV, North  
Bay, Ont., Canada ... **William A.  
Gietz**, is now local sales manager at  
WTAR-TV, Norfolk, Va. ... **Bud  
Kirvan**, newspaper editor, has been  
named director of promotions and pub-  
licity for WXYZ-AM&TV ... **Joe  
Evans** has been made national sales  
manager for KFJZ-TV, Fort Worth  
... **John F. Hurlbut** will become  
promotion and public relations man-  
ager of WFBM and WFBM-TV, while  
**Estel D. Freeman** will take over as  
publicity manager on 1 July ...  
**Richard K. Fife** has joined the K-  
TVT, Salt Lake City, sales staff ...  
**Barry Hersh**, commercial produc-  
tion manager with WKRC-TV, Cin-  
cinnati, has been promoted to sales  
representative.



**New affiliations:** **KVEC-TV**, San  
Luis Obispo, Cal., will become a satel-  
lite station of KSBW-TV, Salinas-  
Monterey. KSBW-TV is a CBS TV  
affiliate ... **KPAC-TV**, Beaumont,

in  
**MEMPHIS**  
the  
**OK** Negro Radio Buy  
is  
**WLOK**



# 1957 BIG NEWS

## ON BROADWAY

**COFFEE WITH BILL**

# WGBA

\*This is Broadway, Columbus, Ga., market center for almost a million people.

Bill Bowick is an institution from 7-10 A.M. on WGBA, the market's best buy. He sells for such advertisers as GE, Colonial Bread, Cheslerfield, and Royal Crown Cola.

This is a big market, a big station, a big personality, a big buy for you.

Represented by:

**FORJOE**  
Nationally

Dixieland Stations, Inc.  
Glenn Bldg., Atlanta  
in the South

**a DIXIELAND station**  
Columbus, Georgia





**"GEE!** Let's try that toothpaste!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9 Chicago



This is a picture of a man winking at a pretty girl in the dark

**IF YOU ARE  
WINKING AT  
THE HOUSEWIVES  
IN SAN ANTONIO,  
DO IT WHERE  
IT COUNTS... ON**

**KiTE**

More Daily Home Audience in San Antonio Than Any Other Station

\* Cool Cats get their kicks elsewhere NCS #2  
Call Avery-Knodel, Inc.

Tex., now under construction, will become an optional affiliate of NBC-TV. The station is due to go on the air 15 September.

## RADIO STATIONS

Currently over 173 stations in the United States and Canada are participating in the Community Club Awards plan.

Here's how it works: Community Club Services organizes all the women's clubs in a community and gives good-sized cash awards for the clubs collecting the most sales slips from participating sponsors over a 13-week cycle.

Here's a success story sample: Birtcher Dairy, Norfolk, Va., reports that after just two and a half weeks' participation in Community Club Awards through WGH, Norfolk, sales were up in independent stores and "best of all, through Community Club members asking for our products, the largest chain store operators have decided to sell some of our products."

Unusual station promotion at KSUM, Fairmont, Minn. on 2 June, International Shut-Ins Day, as the station sent 500 shut-ins a small box of Fanny Farmer candy plus Hallmark greeting card. Local store, Koenigs Hallmark Card and Gift Shop cooperated. Response was so high that the gift shop signed a 52-week contract for a half hour weekly broadcast, plus option for another year. The contract guarantees the client the exclusive right to the shut-ins promotion each year the contract remains in effect.

National Radio week will be observed 4-10 May next year. The four sponsoring organizations are RAB, NARTB, RETMA and the National Appliance and Radio-Tv Dealers Association.

Personality notes: Eugene F. "Red" Mitchell is now merchandising director at WEEL, Boston . . . Bob Salter has been appointed regional program director for KNEW, Spokane . . . Bill E. Brown is now national sales manager for KOBV, San Francisco . . . Jack Fiedler has been upped to local sales manager at KLIF, Dallas . . . Charles M. Ferguson has been named commercial manager for the new station K-ACE.

*shamrock*  
FLORIDA'S FIRST FILM CENTER



THREE SOUND STAGES



35 and 16 mm  
CAMERA EQUIPMENT  
Mitchell—Arriflex—B & H



17 1/2 and 16 mm Magnasync  
SOUND GEAR



Studio and Location  
LIGHTING  
Silenced arcs—generators

35 and 16 mm B/W  
LABORATORY

Moviola-equipped  
EDITING ROOMS  
Related Services and Facilities  
Your Inquiry Invited

*shamrock*  
STUDIOS



Thomas B. Casey, Pres. Ad Schneider, Gen. Mgr.  
Winter Park, Florida  
P. O. Box 1345 Phone 4-0601

**WGR-TV  
SELLS  
BUFFALO!**

BEAUTY  
SHOP



ABC AFFILIATE CHANNEL 2  
Peters, Griffin, Woodward, Inc.



# WHAT IS YOUR PHOTO- GRAPHIC MAL- ADJUSTMENT ?

- 1) **QUALITY** ?
- 2) **SERVICE** ?
- 3) **PRICE** ?

THESE ARE THE **3**  
BIG PROBLEMS

Let us cure them for you  
as we have done for some  
of the top business firms  
and advertising agencies



## BAKALAR COSMO

Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476  
PHOTOGRAPHERS FOR SPONSOR

### BAKALAR-COSMO

119 W. 57th St., N. Y. C.

Gentlemen: Please have your representa-  
tive ☐ Phone ☐ Drop in

Date \_\_\_\_\_ Time \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_ Tel. No. \_\_\_\_\_

Riverside, Calif. . . . **George R. Oliviere**, formerly sales manager for WXEN-TV, Richmond, Va., has been appointed executive director of WGST, Atlanta, Ga. . . . **John Moler** has been named director of WKY, Oklahoma City . . . **Jack Chapman** has joined WPON, Pontiac, Mich., as sales manager . . . Sales realignment at KDYL, Sale Lake City, finds **Del Leeson** taking over as manager and directing local sales operations while **Charles H. Cowling** will handle national sales . . . **Jack Lee**, manager of the Clark Brown Co.'s Houston office, has been made commercial manager at KILT, Houston . . . **William Schwartz**, formerly with KYW, Cleveland, has

moved to WCCO, Minneapolis, as program manager . . . **John B. Jaeger** has been named executive vice president and **John V. B. Sullivan** has been appointed v.p. and sales manager for WNEW, New York . . . **Hal Moore** is now program manager of WNEW, New York . . . **Robert Evans Cooper** has been appointed director of WSM, Nashville. This is a newly created post.

**Station changes:** KDAY, Los Angeles, is now operating under the ownership of Radio California, subsidiary of Gotham Broadcasting Co. (Elroy McCaw and John Keating) . . . **KH-MO**, Hannibal, Mo., has been bought by Jerrell Shepherd, owner of KNCM, Moberly, Mo. On FCC approval the Hannibal station will operate as the Mark Twain Broadcasting Co. with Shepherd as president and Ed Dahl as general manager.

## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations sup-

# SELL-

# 45%

of  
MISSISSIPPI'S  
No. 1 MARKET  
with

# WOKJ

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

# Sell- 33%

of ARKANSAS'

No. 1 Market with

# KOKY

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

**Buy Both These Exclusive  
Markets — in Combination  
JOHN E. PEARSON CO.**

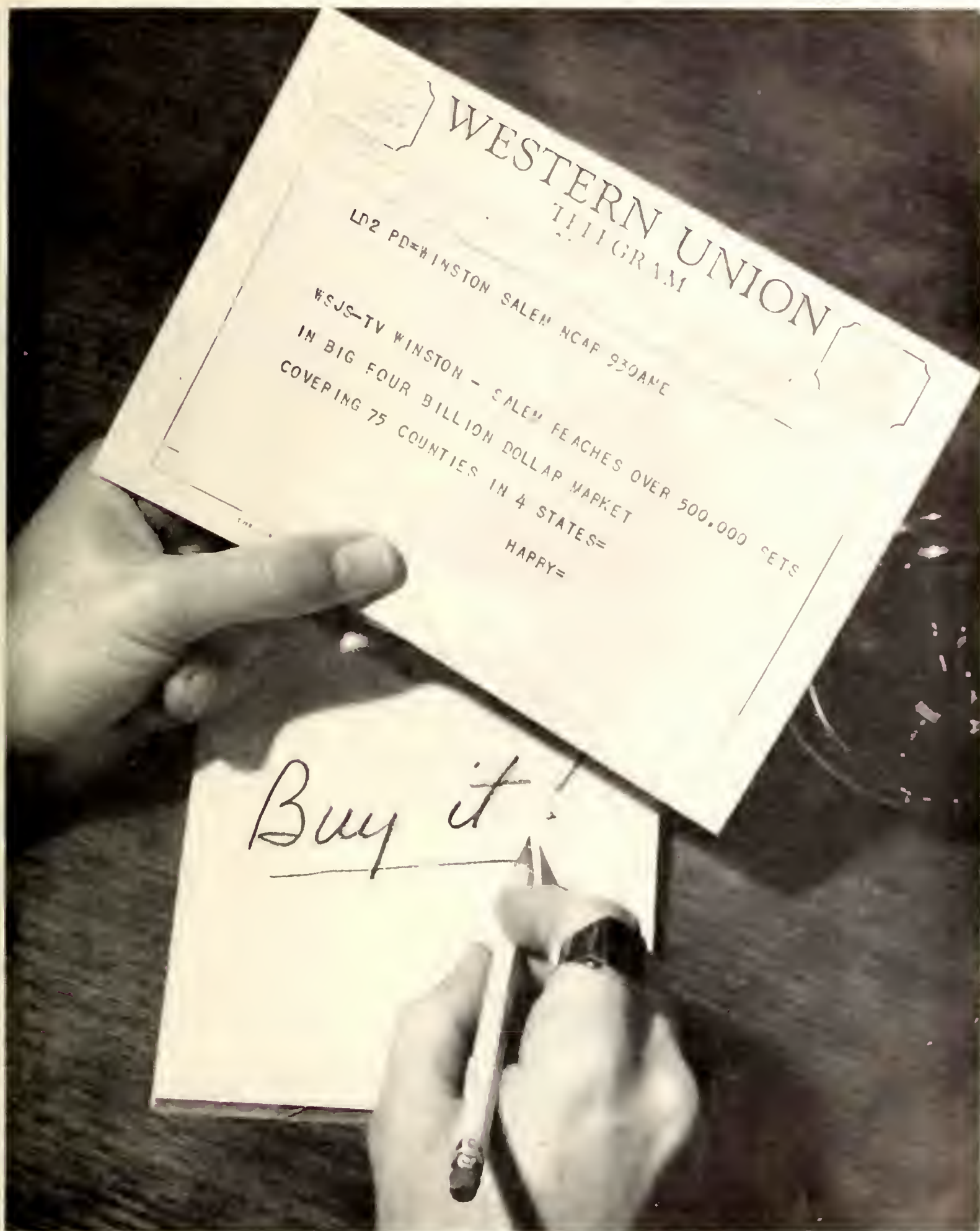
### Answers to SPONSOR HEARS quiz on notable station trade- marks (page 84):

1. WBAY-AM-TV, Green Bay
2. WDAY-AM-TV, Fargo
3. KMBC-AM-TV, Kansas City
4. WNAX, Yankton, S. D.
5. KBIG, Los Angeles
6. WEAU-AM-TV, Eau Claire, Wis.
7. WJAR-TV, Providence
8. KTRK-TV, Houston
9. KMJ-TV, Fresno
10. KCOP, Los Angeles
11. WSAZ-TV, Huntington, W. Va.
12. W•GTO, Haines City, Fla.
13. KPQ, Wenatchee, Wash.
14. WOOD-AM-TV, Grand Rapids
15. WBTW-WBTW, Charlotte-Florence
16. WREX-TV, Rockford, Ill.
17. WTVJ, Miami
18. KBET-TV, Sacramento
19. WAGA-TV, Atlanta
20. WAFB-TV, Baton Rouge



"KRIZ Phoenix plays the most romantic music!"





**WSJS-TV**

**channel 12**

CALL HEADLEY-REED, REP.

**WINSTON-SALEM**



for

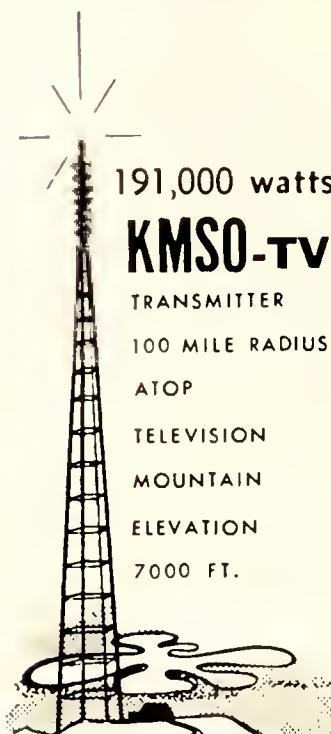
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

AFFILIATE



# WHEN YOU USE KMSO-TV

YOUR ARE WELCOMED  
INTO 36,370 HOMES



191,000 watts  
**KMSO-TV**  
TRANSMITTER  
100 MILE RADIUS  
ATOP  
TELEVISION  
MOUNTAIN  
ELEVATION  
7000 FT.

SELLING  
WESTERN  
MONTANA  
**Mosby's,  
Inc.**

SELLS  
13  
COUNTIES  
•  
ABC  
CBS  
NBC

MISSOULA, MONTANA

**WWRL NEW YORK CITY**



*In James Taylor \* Pop  
who's a grocery clerk,  
says all the customers  
are buying COUNTRY  
CLUB MALT LIQUOR  
because Dr. Jive  
recommends  
it on -  
**WWRL***

James Taylor  
510 W. 144 St.  
New York, N.Y.

**WWRL'S PERSONALITIES SELL**  
more merchandise for sponsors by:  
Delivering the largest **NEGRO**  
**AUDIENCE** for your product. . . .  
Supporting your schedule with a  
barrage of **CONSUMER ADS.** . . .

**MERCHANDISING CREWS** work  
full time in Supermarkets and drug  
stores for you. . . . **FREE.** . . .

**LOW SELLING COST** of 12c per  
thousand. . . .

call or write

**WWRL**

Woodside 77, New York City

Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS

plied by Merrill Lynch, Pierce, Fenner  
and Beane.

Stock	Tues. 1 June	Tues. 11 June	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23 <sup>5</sup> / <sub>8</sub>	23 <sup>1</sup> / <sub>4</sub>	— <sup>3</sup> / <sub>8</sub>
AT&T	179 <sup>1</sup> / <sub>4</sub>	177	— 2 <sup>1</sup> / <sub>4</sub>
Avco	6 <sup>7</sup> / <sub>8</sub>	6 <sup>5</sup> / <sub>8</sub>	— <sup>1</sup> / <sub>4</sub>
CBS "A"	35 <sup>5</sup> / <sub>8</sub>	33 <sup>1</sup> / <sub>4</sub>	— 2 <sup>3</sup> / <sub>8</sub>
Columbia Pic.	18 <sup>7</sup> / <sub>8</sub>	18 <sup>7</sup> / <sub>8</sub>	
Loew's	19 <sup>1</sup> / <sub>4</sub>	20 <sup>7</sup> / <sub>8</sub>	+ 1 <sup>5</sup> / <sub>8</sub>
Paramount	34	36 <sup>1</sup> / <sub>8</sub>	+ 2 <sup>1</sup> / <sub>8</sub>
RCA	37 <sup>1</sup> / <sub>4</sub>	37 <sup>1</sup> / <sub>4</sub>	
Storer	26 <sup>3</sup> / <sub>8</sub>	26 <sup>3</sup> / <sub>8</sub>	
20th-Fox	29 <sup>1</sup> / <sub>2</sub>	29 <sup>1</sup> / <sub>4</sub>	— <sup>1</sup> / <sub>4</sub>
Warner Bros.	25 <sup>1</sup> / <sub>8</sub>	21 <sup>3</sup> / <sub>4</sub>	— <sup>3</sup> / <sub>4</sub>
Westinghouse	63	63 <sup>3</sup> / <sub>4</sub>	+ <sup>3</sup> / <sub>4</sub>

<i>American Stock Exchange</i>			
Allied Artists	3 <sup>3</sup> / <sub>8</sub>	3 <sup>3</sup> / <sub>4</sub>	+ <sup>3</sup> / <sub>8</sub>
C&C Super	<sup>7</sup> / <sub>8</sub>	<sup>7</sup> / <sub>8</sub>	
Du Mont Labs.	5 <sup>3</sup> / <sub>8</sub>	5 <sup>1</sup> / <sub>4</sub>	— <sup>1</sup> / <sub>4</sub>
Guild Films	3 <sup>1</sup> / <sub>4</sub>	3 <sup>3</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
NTA	7 <sup>3</sup> / <sub>4</sub>	7 <sup>5</sup> / <sub>8</sub>	— <sup>1</sup> / <sub>8</sub>

## COMMERCIALS

ARB's ratings on the viewers' favorite  
tv commercials for April:

1. Dodge	5.6
2. Hamms	5.1
2. Piels	5.1
4. Chesterfield	3.5
5. Ford	2.8
6. Winston	2.5
7. Jello	2.2
8. Ipana	2.1
8. Lucky Strike	2.1
10. Revlon	1.9
11. Alka-Seltzer	1.7
12. Ivory Soap	1.6
13. L&M	1.5
13. Schlitz	1.5
15. Chevy	1.4
16. Ballantine	1.3
17. Kraft	1.2
18. Gillette	1.1
18. Tide	1.1
20. Bardahl	1.0
20. Scott	1.0

(Figures represent preference for  
the commercial and do not evaluate  
audience size or sales.)

**People and places:** Francis C.  
McCall, former general manager of  
Public Service Television, Miami, has  
joined Cellomatic Corp. as vice presi-  
dent in charge of sales . . . **Five Star**  
**Productions**, one of Hollywood's  
early producers of tv film commercials,  
closed down this week.

**Transfilm** has reorganized its produc-  
tion division to provide a producer-

account executive for each agency cli-  
ent. Transfilm president, William Mic-  
segaes, says move comes from grow-  
ing need of agencies for a closer and  
more creative association with tv film  
commercials producers . . . **Hazard**  
**E. Reeves**, president of Reeves Sound  
Studios, Reeves Soundcraft and Ciner-  
ama has received the alumni distin-  
guished service award for 1957 from  
the Georgia Institute of Technology.

## REPS

**Food and grocery products ac-**  
**counted for the largest percentage**  
**of national radio spot sales in the**  
**first 1957 quarter.**

The percentage for these products  
came to 17%, according to a product  
category breakdown by the Station  
Representatives Association.

Other major product categories rated  
as follows:

- Tobacco products and supplies, a  
close second, 16.7%.
- Drug products, in third place,  
11%.

SRA's radio spot sales estimated for  
the first quarter: \$48,827,000. This is  
40.5% higher than the gross dollar



**"GEE!** That's the  
coffee for me!"

Commercials on WGN-TV have  
a way of getting results—because  
WGN-TV programming keeps  
folks wide-awake, interested—  
and watching. For proof, let our  
specialists fill you in on some sur-  
prising WGN-TV case histories  
and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9  
Chicago



volume sales for the same period in 1956.

**New appointments:** Avery-Knodel as exclusive national sale rep for WIBW-AM & TV, Topeka, Kans. . . . James S. Ayers as southeastern sales rep for WEAT-AM & TV, West Palm Beach, Fla.

**New firms and addresses:** William J. Reilly, former v.p. at Adam Young, has resigned to open his own rep office in Chicago . . . Devney has opened new offices in Chicago at 185 No. Wabash Ave. The Devney stations formerly were handled by Hal Holman in Chicago.

## FILM

The summer hiatus has practically disappeared from the syndicated film scene, according to M. J. Rivkin, sales v.p. of Ziv Tv.

Rivkin said 98.5% of 2,860 clients sponsoring Ziv shows now air programs on a year-round basis. In 1952, he pointed out, more than 20% gave up their time periods during the summer.

Rivkin cited two reasons for the hiatus decline: (1) a general trend toward 52-week selling and (2) a reluctance on the part of tv advertisers to give up choice slots.

**CBS Tv Film Sales** has sold the Nikita Khrushchev interview on a cost basis to 23 U.S. stations and eight foreign stations or networks, including an East Germany video outlet . . . CBS also sold *I Love Mama* to Nationwide Insurance Co. in 14 midwest and eastern markets . . . AAP's first department store tie-in with its Pop-eye cartoons attracted more than 2500 children and their parents to Macy's department store in New York. Jordan Marsh of Miami ran a promotion this past week.

**INS-Telenews** has sold four additional markets of its *Weekly News Review* to Studebaker-Packard . . .

**Screen Gems'** new trade and consumer press editor is Gene Plotnik, formerly with *Billboard* . . . AAP's new eastern sales manager is Al Sussman, who replaces the late Arthur Kalman . . . **NTA Film Network** staff additions include Peter McGovern, director of promotion, and Harry Pertka, a sales executive.



and completely covered

KTHT's 0.5 mv/m contour  
blankets two and one-half million  
Gulf Coast residents, in  
750,000 radio homes.  
Reach them quickly, effectively,  
inexpensively by calling your  
Paul Raymer Man.

by



M B S FOR HOUSTON AND SOUTH TEXAS



If you want to "beef up" a campaign in mid-Ohio, cut yourself a piece of Pulse-inspected, prime cut, Grade "A." (We're first in any Monday-through-Friday quarter hour you want to name, day and or night.) Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO



MCA TV is tying up loose ends of its recent programing coup—the signing of Mickey Spillane for a new syndicated series.

Still to be determined: who will handle the writing chores and who will play the role of Mike Hammer, Spillane's hard-boiled detective hero.

The syndicator will offer 39 half hours to local and regional advertisers for fall airing.

The series has already been sold to the RKO Teleradio o&o's in New York, Los Angeles, Detroit, Memphis and Boston.

Described by MCA as the most sought-after tv film property in recent years, the Spillane series was wrapped up after Spillane turned down numerous offers seeking rights to his property.

Sales of the mystery writer's paper-bounds have reached more than 27 million copies to date.

Though Paramount Pictures intends to become an important supplier of film for tv, "traditional theatre outlets have demonstrated their

ability to continue as our basic source of revenue, although at reduced levels." Paramount President Barney Balaban told stockholders.

Balaban also told stockholders at Paramount's annual meeting on 4 June that:

- Pay tv is "inevitable" because rising tv costs are discouraging sponsors.
- The company has been careful not to make "any premature deals involving our pre-1948 film library." Balaban said the company is coming closer to a decision on the subject and added that Paramount's position is stronger for its delay.

European set ownership is up considerably during the first five months of 1957, says Manny Reiner, TPA's foreign sales manager.

Back from a European trip, Reiner said figures given him in nine European countries show a jump from 7,917,000 as of the first of the year to 9,526,500 as of 1 May.

England leads the continent by far. Reiner's figures showed, with 7 million tv homes as of 1 May.

A new departure in co-production deals has been pulled off by Screen Gems and six tv stations.

The six are associated with the syndicator as co-investors in the production and distribution of *Casey Jones*, a new half hour series about the famous railroad engineer.

The stations are WPIN, New York; KTTV, Los Angeles and the four Westinghouse tv outlets: KDKA-TV, Pittsburgh; WBZ-TV, Boston; KPIX, San Francisco and KYW-TV, Cleveland.

NTA will be out shortly with its third package of 20th Century-Fox features.

Dubbed "The Big 50," the package has already been bought in a pre-release sale by WCBS-TV, New York.

The new package, it was announced by NTA's sales v.p., Harold Goldman, is the first of a series of feature film groups to be offered at six-month intervals. Another 50, to be released in the fall, is expected to contain "high-budgeted" features from leading independent producers.



K-JOE delivers more than twice as many metropolitan listeners as its nearest competitor

**34% SHARE\***

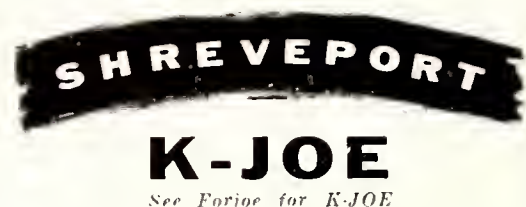
**MORNING & AFTERNOON**  
(\*latest Hooper)

K-JOE SELLS !!! Just one reason why our national advertiser volume is up

**847% over last year**

Merchandising—Personal Sales Calls

Largest Audience—Lowest "CPT" in Shreveport



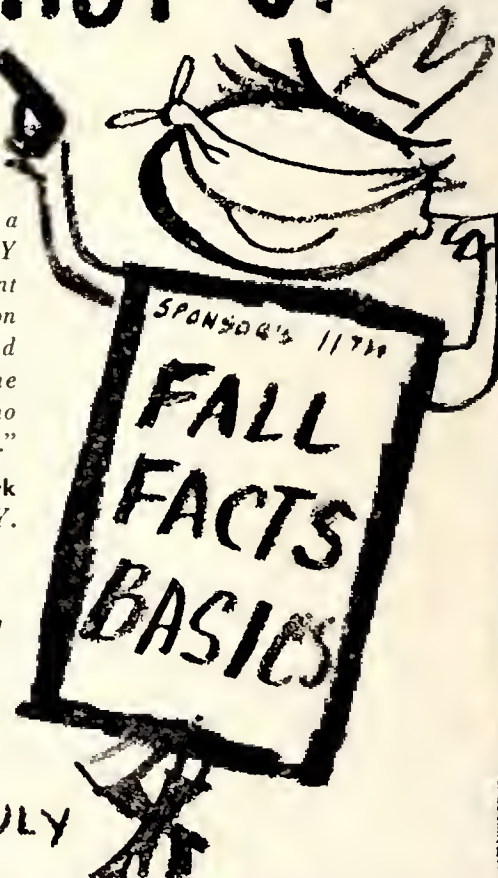
**BEST AD SHOT OF THE YEAR**

"FALL FACTS BASICS is a basic everyday tool at GREY because it provides important pertinent information on television and radio costs and programing. I don't know anyone in the timebuying business who can afford to do without it."

Joan Stark  
Timebuyer, GREY advertising, N.Y.

**IN USE 20 JULY**

**AD DEADLINE 2 JULY**





# MORE

**AUDIENCE**

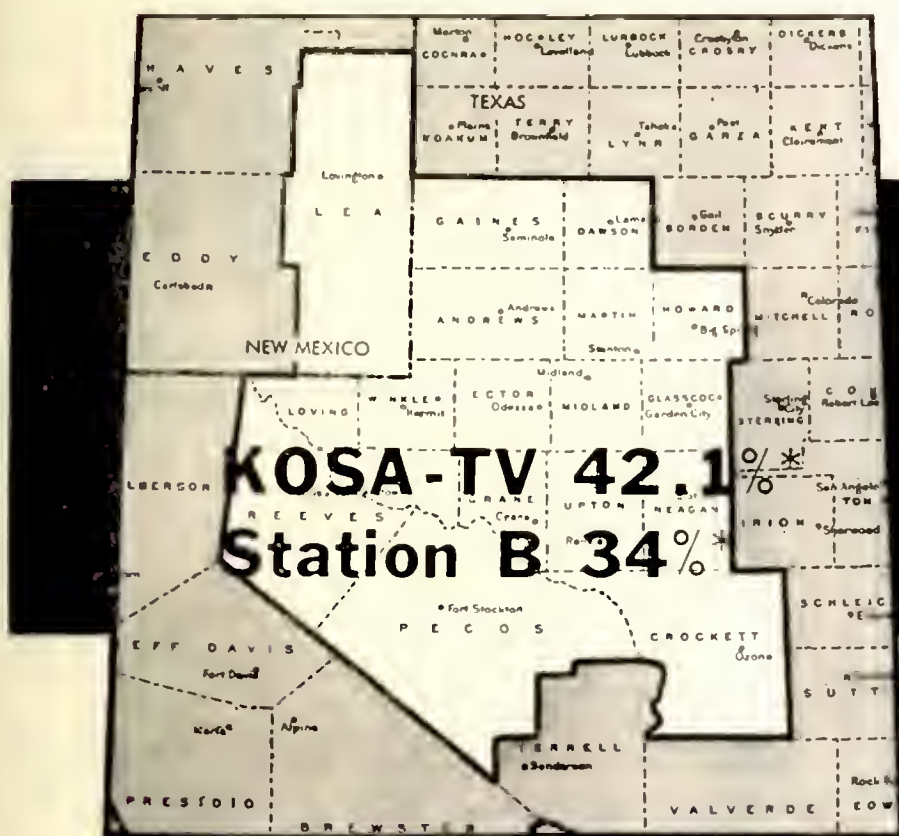
**TOWER**

**POWER**

**COVERAGE**

*New ARB 18-County study (April 7-13, 1957) shows dominance of KOSA-TV.*

*KOSA-TV leads all summarized afternoon and evening periods.*



**TOWER:** 1013 feet above  
average city terrain

**POWER:** 316,000 watts of  
maximum signal strength

**POPULATION:** 348,000\*\*

**TV SETS:** 87,000

*\* share of audience*

*\*\* Sales Management, May 1957*

On the overall basis, Monday-Friday, between 9 A.M.-11 P.M., during the 280 rated quarter hours, KOSA-TV ranks first 187 quarter hours or 66.8% of the total time. (It ranks second 82 quarter hours or 29.3% of the time during the same period.)

Call John E. Pearson Company today for the full facts on how to reach the three-quarter billion dollar area covered *only* by KOSA-TV.



**KOSA-TV**

**CHANNEL 7**

**ODESSA, TEXAS**

*Represented by John E. Pearson Television, Inc.*



THANK YOU, SRDS,  
FOR YET ANOTHER  
PROOF OF SPONSOR'S  
DOMINANCE IN THE  
BROADCAST FIELD



*SRDS has newly released its study of agency and advertiser trade paper readership. Here are some typical findings:*

1. Broadcast magazines read for tv information: SPONSOR, 60.4%; B T, 53.2%; TV Age, 40.2%; Television, 34.2%.

2. Broadcast magazines read by agency and advertiser personnel who regularly participate in selection of radio station time: SPONSOR, 66.4%; B T, 60.3%.

3. Broadcast magazines read by New York advertisers for tv information: SPONSOR, 58.3%; Television, 33.3%; TV Age, 24.0%; B T, 19.4%. For radio information: SPONSOR, 46.0%; B T, 16.2%.

4. Broadcast magazines read for radio information: SPONSOR, 59.6%; B T, 53.0%.



# THIS ISN'T WHAT YOU THINK



This "S.R.O." stands for what we give our stations listed below — "*Specialized Representation Only*".

The uniqueness of each market—the individual character of each station — the particular kind of job the station delivers for a particular sponsor — that's where Harrington, Righter and Parsons concentrates manpower, time, skills and imagination. And — since a specialized, tailor-made job takes more of these than mass-produced run-of-the-mill representation — we *focus* our energies by —

1. Restricting ourselves to the television medium
2. Representing a limited list of outstanding stations
3. Working for quality television stations that appreciate what specialized representation can do for them.

This is a simple, sound line of reasoning — and it *works*. By delivering most to the few, Harrington, Righter and Parsons today serves a group of eminent television stations. Perhaps other stations who share this same point of view would like to know more of the story.

*television — the only medium we serve*

**HARRINGTON,  
RIGHTER  
& PARSONS, Inc.**

**WCDA-B-C** Albany **WAAM** Baltimore **WABT** Birmingham  
**WBEN-TV** Buffalo **WJRT** Flint **WFMY-TV** Greensboro/Winston-Salem  
**WTPA** Harrisburg **WTIC-TV** Hartford **WDAF-TV** Kansas City  
**WHAS-TV** Louisville **WTMJ-TV** Milwaukee **WMTW** Mt. Washington  
**WRVA-TV** Richmond **WSYR-TV** Syracuse

# WASHINGTON WEEK

15 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Now that the Celler House antitrust subcommittee has had its say about them, CBS and NBC are waiting for the other shoe to drop: The report of the FCC network study committee, which for the moment is hamstrung by invited-witness trouble.

The final report that came out of the subcommittee was a smoothed-down version of the original. The strongest remaining parts meantime drew dissents.

Many of the harsh words remained and one lone legislative recommendation survived: Changing the Robinson-Patman Act so that network discounts can be regulated.

Celler did light off in a direction few suspected he was particularly concerned about: ad agencies. He asked the Justice Department to see whether there's any collusion between the networks and agencies.

The Brooklyn legislator's jabs at agencies in the report:

- Agencies are granted 15% commission by the networks, but no advertiser ever saves money by placing business directly with the networks.
- Big agencies are getting bigger and that more and more business is being placed through fewer and fewer agencies.
- The agencies must at all times remember they have a responsibility toward the public interest.

The report's recommendations to the Justice Department included:

A look-see at network option time and must-buy policies, network program production and sales, with a view to allowing advertisers to pick their own station lineups and whatever the amount of billings they elect.

The report's strongest language was reserved for the FCC, but the actual recommendations to the commission were:

- 1) Consider changing option time rules. (The Republican members of the subcommittee dissented on this suggestion.)
- 2) Adopt for itself a "code of ethics" to stop FCC members from discussing cases with interested parties and revealing how other commissioners planned to vote.

The report, while inveighing against the NBC-Westinghouse trade-sale, multiple ownership of stations, longterm network talent contracts and insufficient liaison between the FCC and the Justice Department, did have some kind words.

The networks were praised for pioneering in tv and providing good national programs.

Even though Celler had to remove most of the sharp edges from his report, much of the material on which he relied for the deleted conclusions is still available for use by Dean Barrow's FCC network study committee.

The House Commerce subcommittee, which is set to probe the Federal regulatory agencies, likewise can use it.

On this score, Rep. Henry Reuss (D., Wis.) last week became the second congressman to demand that the subcommittee delve deeply into the FCC's administration of the laws under its jurisdiction.

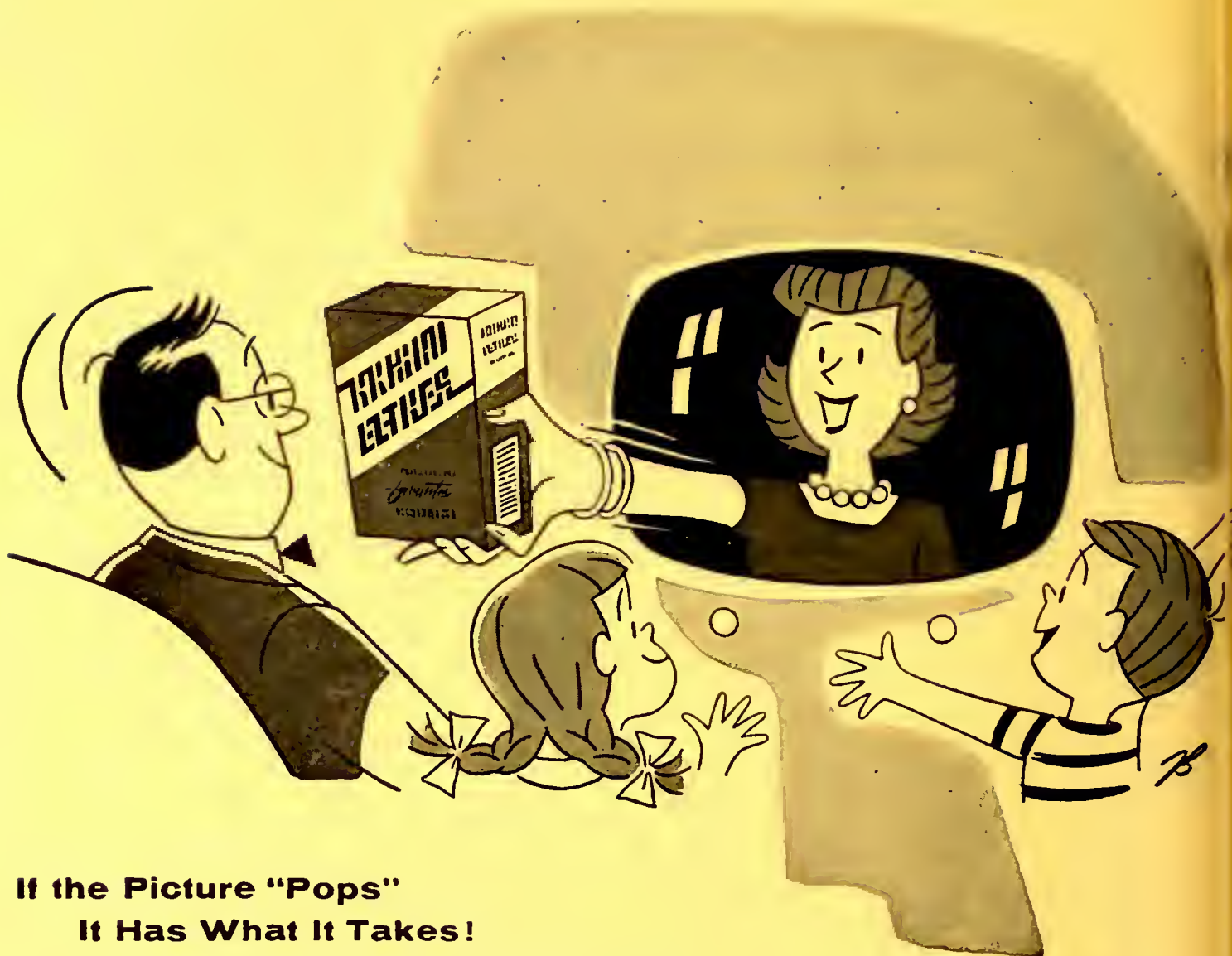
Reuss seconded the slashing attack launched against the FCC the preceding week by Rep. John Dingle (D., Mich.)

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, apparently isn't going to let the FCC have any peace on the fee tv problem.

Harris last week told the FCC that he wants it, in effect, to quote chapter and verse in the Communications Act supporting its recent conclusion that it did have authority to approve fee tv.



## GETTING THE MOST FROM



### If the Picture "Pops" It Has What It Takes!

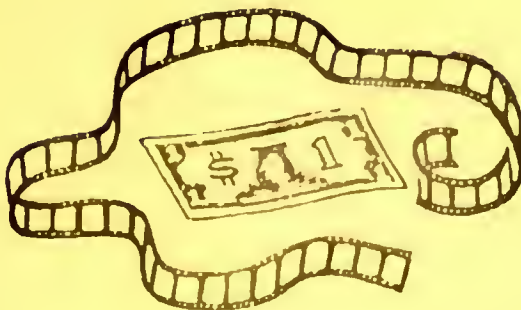
Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



**P.S.**

HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED?

OUR FILM DOLLAR



## How to Get the Kind of Picture Quality that Advertisers Want

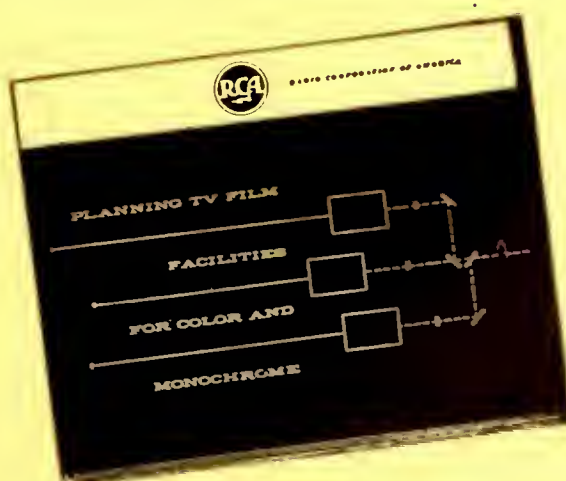
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



# SPONSOR HEARS

15 JUNE  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The Jergens people won't discuss it, but there were strong indications this week that McCann-Erickson will succeed Robert W. Orr as the agency for that account.

Moreover, this goodwill note figures in the situation: Reports from Cincinnati are that some P&G officials have put in a good word for Compton with their friends at Jergens. Although Compton has loads of P&G business, none of it apparently overlaps with Jergens' products.

Department stores deep in rural areas credit tv for creating a boom in brand bras and fitted foundation garments.

It isn't just that the farmer's wife is becoming figure conscious: It's that tv shows them the mechanical and aesthetic advantages of the new gear.

Remember Parks Johnson—who originated the man-on-the-street program via Vox Pop in 1932?

He got tired of just fishin' and is back in the business as correspondent for KTBC-AM-TV, Austin, from the resort town of Wimberly in the Hill Country.

This bit of purported dialogue between Henry J. Kaiser and Sam Goldwyn is making the Madison Avenue rounds this week:

**KAISER:** How about coming out here to Honolulu for a few days rest? I'll send my plane for you.

**GOLDWYN:** Look, Henry, I know you want my picture for your television show. I can tell you over the phone right now my price is \$10 million.

Hollywood studios eventually may gear themselves to a revenue structure somewhat similar to the book publishing business.

There the hardback often serves simply as a prestige builder, a shill for the paperbound that brings in the real boodle.

Similarly, theatre exhibition might become largely showcasing, with tv as the main source of income.

Station operators from the early days of the business have been alert to the impact of a trademark. How good are you at identifying this current radio-tv sample?

- |                          |                                |
|--------------------------|--------------------------------|
| 1. Tillie, the Cow ..... | 11. Ohio River Steamboat ..... |
| 2. Little Hayseed .....  | 12. Alligator .....            |
| 3. The Swing Girl .....  | 13. The Apple .....            |
| 4. Big Aggie .....       | 14. Woodpecker .....           |
| 5. Mermaid .....         | 15. Thomas Jefferson .....     |
| 6. The Big Cheese .....  | 16. The Lion .....             |
| 7. The Rooster .....     | 17. The Flamingo .....         |
| 8. The Black Cat .....   | 18. The Little Bear .....      |
| 9. The Bee .....         | 19. Little Scottie .....       |
| 10. Policeman .....      | 20. Boxing Gloves .....        |

Jot down your guesses and check them against the answers on page 72.

# "Season's Greetings" to Bob

WWJ  
1500 KC  
WWJ-FM  
97.1 MC  
WWJ-TV  
Channel 4



DETROIT 31, MICHIGAN

EDWIN K. WHEELER  
GENERAL MANAGER

Mr. Robert W. Sarnoff  
President  
National Broadcasting Company  
30 Rocketteller Plaza  
New York 20, New York

Dear Bob:

Before the 1956-57 season comes to a close I'd like to pass along a few words of praise and gratitude to you and your entire network staff.

You know enough about station men to realize that the surest way to an affiliate's affection is with new business. And this season's sensational upsurge in NBC daytime ratings brought us more than our share of new advertisers and new revenue. So, many thanks for this.

Nighttime we're running a strong race against CBS and broadening our already substantial margin over ABC. (April ARB gave WWJ-TV five of the Top Ten.) The development of Steve Allen and Tennessee Ernie as hit shows...the great and continuing success of Perry Como, Bob Hope and Dinah Shore...the emergence of "21" as the year's biggest new-making show...Wells Fargo's quick bounce into the big time...real accomplishments like these have done much to strengthen the position of the NBC network -- and the NBC affiliates.

We're all looking forward with enthusiasm toward NBC's great fall schedule but meanwhile I thought you might like to have this vote of confidence for a job so well done in 1956-57.

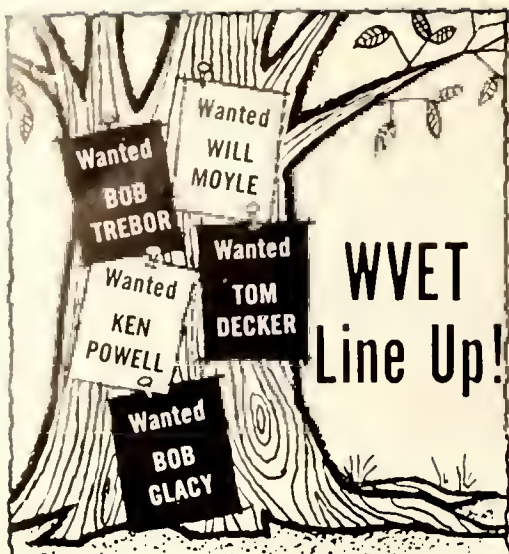
Cordially,

*E. K. Wheeler*  
Edwin K. Wheeler

EKW/BMC

OWNED AND OPERATED BY THE DETROIT NEWS





## Rochester's 5 Most Wanted\* Men

\*WANTED...by audiences and advertisers... because they make WVET's unique programs of music, loved by all... and every-hour news... NUMBER ONE in Rochester radio for reception and response.



**"GEE!** That's some rug cleaner!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

## HYPO SPOT TV NEEDS

(Continued from page 35)

ideas are of first magnitude. That is when the seller traditionally pockets his order book and puts on his thinking cap, goes to the prospect with a complete, dramatic plan for action. Radio has done it in the last few years, stirring up a draft that television felt. Now a number of spot tv sellers are themselves engaged in this "go-in-with-a-plan" approach, and the effects are beginning to be felt. At the buyers' end, such salesmanship is welcomed. The adman can always use ideas.

A big step in assisting the creative salesman is the I.D. cost-per-1,000 "sales call" data chart just worked out by TvB. (See "Spot television basics," SPONSOR, 8 June, page 65). It gives spot tv selling new dimensions and new benchmarks. Costs-per-1,000 and average ratings in varying numbers of markets at different times of the day can be seen at a glance along with new figures on audience composition. The data from which this chart was assembled is on IBM cards at TvB so that advertisers may quickly work out any combinations of buys.

With hard, creative sell as the major hypo, here are some other stimulants:

Stations must come up with improved proofs of performance—deeper research, more convincing presentations, well promoted documentations of results.

Stations must look to their standards. "It's pretty irritating when you're about to make a spot buy," one adman put it to SPONSOR, "and you just know for sure that somewhere along the line you're going to get triple-spotted. Or some station is going to let your announcement run back to back with a competitor."

Spot television must merchandise itself as a medium. It must get its message through to the advertisers. George Huntington, director of sales development at TvB, thinks tv should exploit itself with tv. "Print media are using television to promote themselves," he said. "so why shouldn't television? It could reach directly out to advertisers with short announcements saying no more than, "Did you know that eight million homes watch television 10 hours a day?"



## MORE

radio homes at the

## LOWEST

cost per home are

## DELIVERED

by **WSUN**

than any other station in the

## HEART of FLORIDA

(check your Neilsen No. 2)

## WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL & McCONNELL

Southeastern: JAMES S. AYERS

**5000 W**



Best Buy  
**KFJI**  
?

You'll reach over 100,000 people with an effective buying income of \$6,000 per family, in KFJI's exclusive 8,000 square mile coverage area.

**THINGS HAPPEN!**

Best Buy  
**KFJI**  
KLAMATH FALLS, OREGON  
Ask the Meeker Co.

**1150 KC**



## Famous on the Georgia Scene



MARTHA BERRY SCHOOL, where students pay for their education through the fruit of their own labor, is in northwest Georgia, near Rome—a region fully covered by WAGA-TV, famous on the Georgia scene, too. Reaching 60 counties with a population of nearly 2 million, WAGA-TV's tallest tower, maximum power, top ARB and Pulse ratings make it the leading television station in the Southeast's No. 1 market.



**STORER BROADCASTING COMPANY SALES OFFICES**

NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.



Here's a  
**HOT**  
buy in  
El Paso!

**KROD-TV**  
NEW  
WED-THU  
EL PASO  
TEXAS  
channel 4

**"SHERIFF OF COCHISE"**  
Alternate Mondays\*  
**9:30 - 10:00 P.M.**  
**TELEPULSE 39.0**  
(in Top 15 shows)  
Follows Ford Theatre—43.5  
Precedes Wyatt Earp—30.5  
\*With White King Soap

Call Branham  
or Dick Watts at  
**KROD-TV**  
Channel 4  
EL PASO, TEXAS

**CBS**  
AFFILIATED with KROD-600 kc (5000w.)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

**Montgomery's No. 1**  
(says Hooper) is  
**WRMA**  
Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper  
Av. share 7AM-6PM

**WRMA 27.6%\***  
Second station, 21.4%  
\*Signed off 4:45PM during survey

**Exclusive Market**  
The only Negro station  
in a Central Alabama  
area with 53% Negro population

**WRMA**  
Montgomery, Ala.

Judd Sparling, Commercial Manager  
Joseph Hershey McGillvra,  
National Representatives

## Reps at work

**Frank DeRosa**, NBC Spot Sales, Chicago, thinks that there's a very important point which hasn't been emphasized enough in spot radio—the preparation of copy. "Much has been said about ratings, the use of local personalities, and saturation schedules," Frank says, "but how about the memorability of the commercial message? Ex-



tensive thought, time and expense goes into the preparation of tv commercials, print ads and billboard ads. Perhaps so much emphasis is placed on these ads because they are visual and must be informative, eye-appealing and entertaining. But exactly the same treatment should be given the radio commercial to make it ear-appealing, informative and stimulating to the imagination—leaving a memorable listener impression.

The excellent commercials in the past year or so of Pepsodent, Contadina, and Beechnut Gum, among others, combined with their spot buying formulas, took full advantage of radio's great advertising potential. More success stories for advertisers can be written through the use of carefully thought out commercial messages than for saturation campaigns with strong local personality programs."

**Dick Hayes**, The Branham Co., New York, says that "the continuing studies being made by Branham reveal that no less than eight out of 10 daytime tv spot advertisers insist upon 'minute' announcement schedules. But tv stations are limited in the number of choice daytime minute availabilities because of network commercial commitments and the consequent competitive conflicts. So, some advertisers must settle for less than the best minute schedules." Dick points out that there are advertisers who must adhere to minute film commercials because of specific product problems. "To them the full minute is a necessity in doing a good selling job for the product," Dick observes. "But many other daytime advertisers can use 20-second and 10-second announcements as effectively as minute spots and yet do not. They completely overlook the wide selection of brief spots by their short-sighted policy. These 10- and 20-second announcements have been attractively priced by television stations to reach the maximum number of housewives at an extremely low cost-per-1,000. Many advertisers should investigate this as yet untapped source of sales."





**You COVER the market at MINIMUM cost  
in UNCLE JERRY'S CLUB on WBEN-TV**



Since 1955 over 3000 youngsters  
have appeared with "Uncle" Jerry Brick,  
genial emcee - and "talent scout" to  
Western New York's budding entertainers.

Sure, there's a COVER and MINIMUM at "Uncle  
Jerry's Club" . . . but it works in *your* favor!

This weekly Children's Program has been enjoyed  
every Sunday morning for the past two years by  
hundreds of thousands of youngsters and adults.  
They find the variety-entertainment of talented  
tots a high-spot of leisurely Sunday viewing.

And you'll find it the right spot for your product  
promotion! If you want to reach children and  
people interested in children—and who doesn't?—  
you'll do it quickly and economically by partici-  
pating in Uncle Jerry's Club.

Our sales department and our national representa-  
tives, HARRINGTON, RIGHTER AND PARSONS, will  
be happy to arrange a table for you — up front at  
ringside! Contact them for costs and availabilities.

**WBEN-TV** channel **4**  
CBS in Buffalo



THE PIONEER STATION OF WESTERN NEW YORK





**"GEE!** I'm going to try that candy!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

IN  
MONTGOMERY  
ALABAMA  
IT'S  
**WCOV**  
RADIO

for

- **POWER**  
(10,000 watts)
- **NETWORK**  
(CBS Radio)
- **LISTENERS**  
(Check any Survey)

GET THE FACTS  
from  
Adam Young, Inc.  
James S. Ayers

**WCOV RADIO**

## Tv and radio NEWSMAKERS



**Wayne Coy** has been named president and director of Twin States Broadcasters, Inc. (WFMB-AM&TV, Indianapolis.) The two Indianapolis stations along with WTCN-AM&TV, Minneapolis, were recently acquired by Time, Inc. From the time of his graduation from college in 1926 through World War II, Coy was active in the newspaper field and then later in government

service. Following the end of the war he became assistant to the publisher of the *Washington Post* and also in charge of that paper's radio operations. In 1947 he was appointed chairman of the FCC and held that position for over four years. In June 1952, Coy joined Time, Inc. as radio-tv consultant. He later became president and general manager (also 50% stockholder) of Time's KOB-AM&TV, Albuquerque. New v.p.-gen. mgr., WFBM group is Eldon Campbell.

**William B. Caskey** has been made executive vice president of WPEN-AM&FM, Philadelphia. Caskey has been upped from the position of vice president and general manager of WPEN. He joined the station 10 years ago as promotion and public relations director. Subsequently he was advanced to the posts of program director, assistant to the president, general manager and then v.p. and general manager. Caskey was an early advocate of the music and news programming format for radio. Along with Caskey's appointment, WPEN this week also upped Murray Arnold from assistant station manager to station manager. Arnold has been in broadcasting for 27 years in varied phases of the business including announcing, as production director, advertising-promotion-publicity director and program director for WIP Radio, Philadelphia.



**Reginald P. Merridew** is the new managing director of WJW, Cleveland, and Jack Kelly, former managing director of the station, is moving to Storer's New York sales office. Both moves were announced this week by William E. Rine, vice president for all Storer radio operations. Merridew, a graduate of Bucknell University, entered the broadcasting industry in 1937 as an

announcer. In 1942 he became a member of the staff of WGAR, Cleveland. He spent 15 years with that station serving as chief announcer, production director, program director and director of operations. In October of 1955 he resigned to become v.p. in charge of sales and public relations for Crown Hill and Sunset Memorial Park in Cleveland. Kelly who has been managing director of WJW since 1954 has a wide background in broadcasting and advertising.





bless their cotton pickin' little hearts!

No, we don't mean these little pea pickers bein' measured... but low overhead Robert Hall, nationally-known clothing chain. KXLA "suits" 'em 'cause it measures up with folks who buy bales 'o duds. Yep, stuff moves fast when you use KXLA, most listened to 24-hour country and western music station.

*10,000 watts covering the greater los angeles market*

*1110 on the dial'*

**KXLA**

*Represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles San Francisco*



# SPONSOR SPEAKS

## Why is spot ignored?

There was some justification for the tendency of trade publications and advertising columnists to ignore spot tv and radio back in the days when neither published their billings. Today spot tv has TvB's reports; spot radio has the SRA's.

It is hard to understand, therefore, why these two major and growing media continue to be ignored in the graphs presented to the industry. A recent issue of one of our contemporaries, for whom we have great respect, carries a detailed bar chart in color giving ad expenditures in eight media. The chart excludes spot tv and radio.

Oddly enough, to get figures for network radio, which has no dollar report, the publication went to the trouble of asking RAB for an estimate. But it left out spot radio when figures are available. In fact in the same issue—many pages further back—the publication carried a few lines to the effect that spot radio billings were 40.5% ahead for the first quarter of 1957!

We just don't understand it. But, having successfully waged a battle to get the air media to supply dollar figures in the first place, we won't rest until they are accorded their proper place in all quarters.

## ANA study won't "blow over"

Agencies who are inclined to dismiss ANA's present study of the commission system as something which will just "blow over" (like the ANA study of the 1930's) may be in for a rude awakening. One thing that's different this time: tv.

There is a quiet determination among many major tv clients to: (a) do something to end the flat 15% commission on programs agencies do not produce; and to (b) find a new way to compensate agencies for all phases of their service.

This does not mean clients are critical of agencies or the job they're doing—only of the compensation system.

If agencies fail to gauge the intensities of sentiments for change among certain large advertisers, they will be caught short. Agencies should now be actively at work exploring the possibility of change—whether major or minor. Or they should be working to document the advantages of the status quo with point-by-point specifics.



**THIS WE FIGHT FOR:** *How big is your budget next year for radio and tv commercials? In the press of decision-making for programs and time, don't forget the single most important air media basic: the commercial is the payoff.*

## 10-SECOND SPOTS

**Snap, crackle, pop:** A baby alligator sent by a Florida vacationer to a secretary in a Madison Avenue agency has resulted in an all-out organizational drive for the latest information on the care and feeding of alligators. Biggest problem facing agency researchers—ailigator doesn't like being put in water. *Call for Dr. Dichter!*

**Go where you go:** A German radio manufacturer has introduced to U. S. motorists the Blaupunkt-Blue-Spot Hi-Fi car radio which, it claims, will play FM under bridges and through tunnels. *Adding a new dimension to out-of-home listening: The bridge and tunnel audience.*

**Channeled:** An overwrought time-buyer, feeling the need for analysis, was referred to a psychiatrist on East 60th Street. Upon entering the plush ground floor reception room, the time-buyer was greeted by a svelte receptionist who indicated three doors. "Take the door that matches your income," she told the timebuyer. The first door was labeled \$30,000 to \$75,000; the second, \$15,000 to \$30,000; the third, Under \$15,000. He took the third, wandered down a corridor, made a sharp U-turn, and suddenly found himself out on 60th Street again.

**Alas, poor Yorick:** Recently there has been a movement among morticians' groups to limit drastically the right of members to advertise. *Oh, well, it would be a tough business to write singing commercials for anyway.*

**Headline:** From *N. Y. Times*—

U.S. WEIGHS ASKING  
TIME ON SOVIET TV  
FOR EISENHOWER

May Seek 'Full Reciprocity'  
For Interview On CBS  
Granted Khrushchev

*'Full reciprocity'—is this another word for 'equal time'?*

**Road test:** At the Bloomfield Hills, Michigan, headquarters of MacManus, John & Adams, a 1957 Pontiac Star Chief Catalina is on tap for visitors. They may drive it before or after appointments, are furnished with a map detailing scenic attractions of the area. *Now the reps will have something to do while waiting to see the timebuyers.*

*It's your move...*  
to the **TOPS** in  
*Cleveland Television*  
**WJW-TV**  
CHANNEL 8



A CLEVELAND LANDMARK WELL-KNOWN TO VIEWERS THROUGHOUT NORTHERN OHIO

GREATER CLEVELAND  
the nation's 5th market  
in total retail sales\*

GREATER CLEVELAND  
the nation's 6th market  
in net effective  
buying income\*

GREATER CLEVELAND  
the nation's 7th market  
in population...  
and still growing!\*

**WJW-TV**

"A Leading Citizen" in  
Ohio's First Market  
serving 1,200,000  
households

More productive local program-  
ming on WJW-TV. Top feature  
films for participating sponsors,  
including 20th Century-Fox,  
Columbia and Selznick groups.



**WJW-TV**

*Represented Nationally by the  
Katz Agency*



A BASIC AFFILIATE OF THE  
CBS TELEVISION NETWORK

\* Sales Management, May 10, 1956



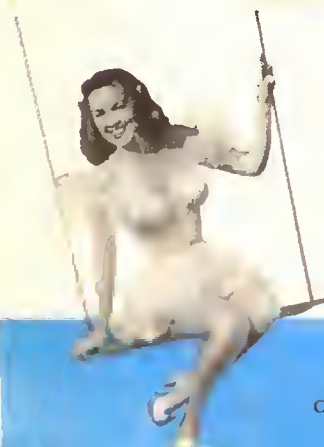
*Here's Why*

**KMBC-TV is Watched MORE  
by MORE Families in Kansas City.**

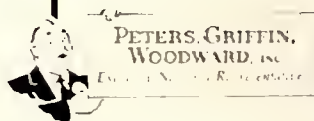
*and Sells More Goods for Sponsors*

**KMBC-TV "BIG-TIME" DAY-TIME, NIGHT-TIME SCHEDULE**  
CHANNEL 9 — KANSAS CITY, MO. BASIC ABC AFFILIATE SUMMER

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9:00 9:30		<b>"ROMPER ROOM"</b> — Moppets and their mothers both watch Virginia Adams as she deftly mixes fun, learning—and selling—on this enormously popular live kindergarten show.					FARM F
10:00 10:30	RELIGIOUS YOUR OWN HOME	<b>"JACKPOT MOVIE"</b> — Top feature film fare combined with the opportunity to win hundreds of dollars through KMBC-TV jackpot phone calls make this morning show a "must" for Kansas City viewers.					COMIC
11:00 11:30	RELIGIOUS K. C. NEWSREEL	<b>"WHIZZO'S WONDERLAND"</b> A wonderful children's hour that enchants youngsters, delights sponsors. Frank Wizardie as Whizzo the Clown, makes this live show a live-wire buy.					LITTLE R-AL BUFFALO B
12:00 12:30	LARIAT PLAYHOUSE	<b>"NOON"</b> — A full-hour variety show featuring popular emcee Rev Mullins, vocalist, Norma Sinclair, music by the Texas Rangers and appearances by visiting celebrities. Live studio audience. "Big Time Daytime TV".					CHILDRE THEATF
1:00 1:30	BOWLING TIME	<b>"HAPPY HOME THEATRE"</b> — Excellent feature films emceed by Bea Johnson, Director of Women's Activities for KMBC-TV. Bea's personalized brand of selling gets results on this audience-rich show.					SIX GU PLAYHOU
2:00 2:30	PUBLIC DEFENDER ELLERY QUEEN	<b>"WATERFRONT"</b> with Preston Foster					TEXAS RASSLIN
3:00 3:30	THE FALCON BY-LINE	<b>"TROUBLE WITH FATHER"</b> with Stu Erwin					CARTOON CAR
4:00 4:30	OVERSEAS ADVENTURE OPEN HEARING	<b>"MY LITTLE MARGIE"</b> with Gale Storm					CIRCLE 9 MOVIE TIM
5:00 5:30	MED CAL HORIZON AMER CAN LEGEND	<b>"BANDSTAND"</b> Live dancing party with John Bilyeu, M.C.					BOWLIN' WITH MOLEN
6:00 6:30	PLAYHOUSE OF STARS YOU ASKED FOR IT	CISCO KID BOLD JOURNEY	SUPERMAN CHEYENNE	SKY KING DISNEY LAND	WILD BILL HICKOK LONE RANGER	ANNIE OAKLEY RIN TIN TIN	FAMOUS FILM FESTIVAL
7:00 7:30	TED MACK AMATEUR HOUR	PRESS CONFERENCE LAWRENCE WELK	CONFLICT WYATT EARP	HIGHWAY PATROL	FRONTIER CIRCUS TIME	JIM BOWIE CROSSROADS	LAWRENCE WELK SHOW
8:00 8:30	STAR SHOWCASE HOLLYWOOD	WIRE SERVICE THE STAR AND THE STORY	BROKEN ARROW TELEPHONE TIME	WED. NIGHT FIGHTS	DANNY THOMAS COMPASS	TREASURE HUNT THE VISE	OZARK JUBILE
9:00 9:30	FILM THEATRE		NAVY LOG I LED THREE LIVES	OZZIE & HARRIET FORD THEATRE	FOCUS CODE 3	DARTS FOR DOUGH DATE WITH THE ANGELS	SATURDAY MOVIE
10:00 10:30	MIKE WALLACE INTERVIEW PREMIERE PERFORMANCE	<b>TEN O'CLOCK NEWS • SAM MOLEN'S SPORTS • WEATHER GIRL</b>					
11:00 11:30		RACKET SQUAD LONE WOLF THE HUNTER	SHERLOCK HOLMES CITY DETECTIVE MAN BEHIND THE BADGE	CONFIDENTIAL FILE CROSS CURRENT BIFF BAKER	PASSPORT TO DANGER I SPY FEDERAL MEN	PREMIERE PLAYHOUSE	MYSTERY MOVIE



It's easy to see why  
the *SWING* is to **KMBC-TV**  
Kansas City's Most Popular and Most Powerful TV Station



**DON DAVIS**, President  
**JOHN SCHILLING**, Executive Vice Pres.  
**GEORGE HIGGINS**, Vice Pres. & Sales  
**MORI GREINER**, Manager of Television  
**DICK SMITH**, Manager of Radio

and in Radio, it's **KMBC of Kansas City — KFRM** for the State of Kan.